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[SECOND EDITION, REVISED.]

THE
GROSVENOR GALLERY
WINTER EXHIBITION

1888.



A

CENTURY OF BRITISH ART

FROM

1737 to 1837.



the Winter Exhibition
MDCCCLXXXVIII.

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27. 3. 88.
130.

A CENTURY OF BRITISH ART

FROM

1737 to 1837,

WITH NOTES

BY

F. G. STEPHENS,

AUTHOR OF "ENGLISH CHILDREN AS PAINTED BY SIR JOSHUA REYNOLDS,"

"MEMORIALS OF MULREADY,"

ETC.



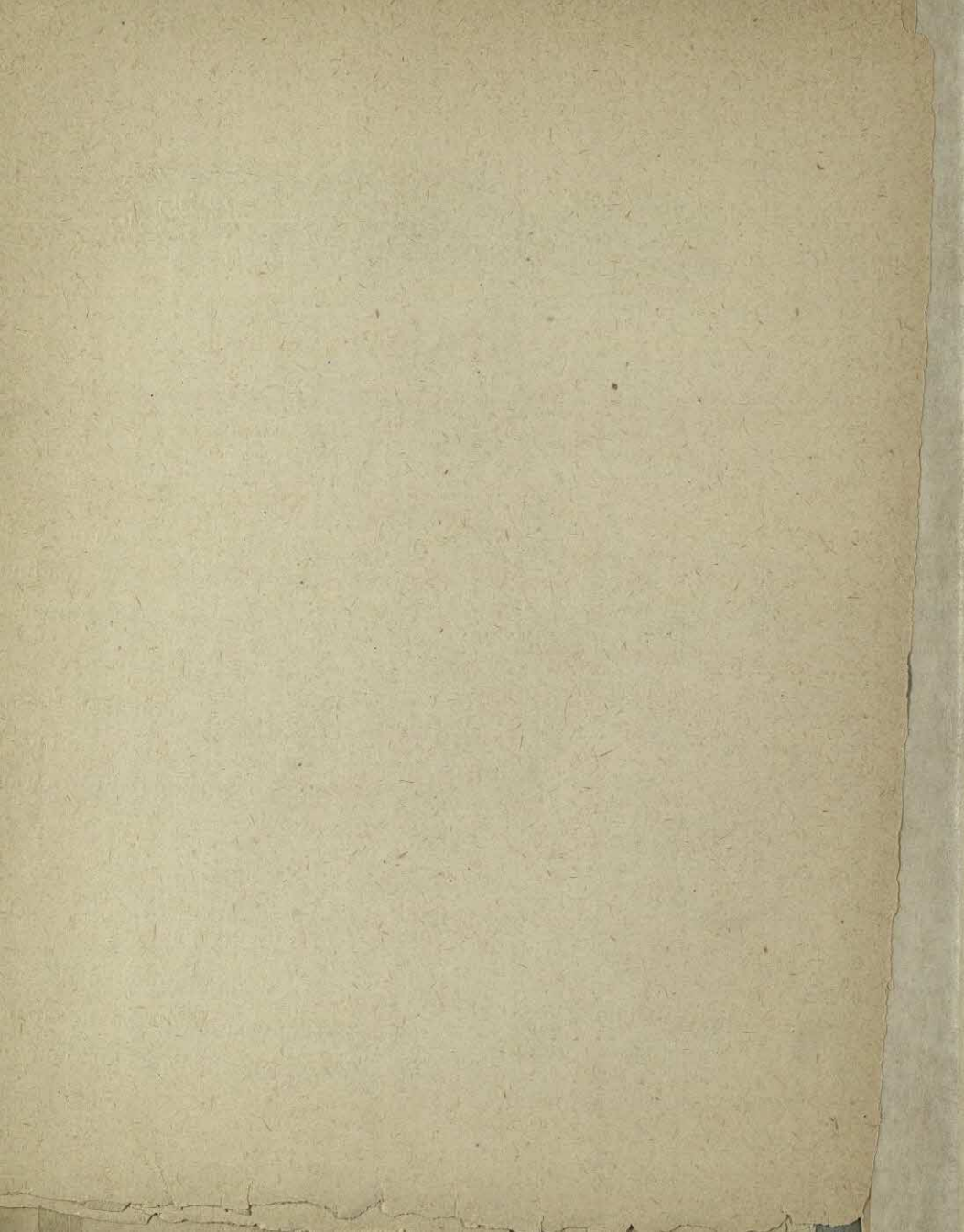
NOTICE.

SIR COUTTS LINDSAY desires to express his thanks to the owners of works in the present Exhibition for the readiness with which they have entrusted to him so many important pictures.

He likewise takes this opportunity for recording his indebtedness to Mr. F. G. Stephens, who has supplied the notes accompanying the Catalogue, and to Mr. C. W. Deschamps, for his valuable aid in forming the Collection.

SUMMER EXHIBITION, 1888.

Pictures and Drawings are admitted to the Gallery solely on Sir Coutts Lindsay's invitation. Every possible care will be taken of the works sent for exhibition, but he cannot be responsible for their injury or loss.



* * For many of the names of the artists, pictures and portraits it describes, the compiler of this Catalogue is not responsible.



CATALOGUE.

The Numbers commence in the larger or West Gallery, and continue from left to right.

The terms "right" and "left" in the descriptions of the pictures denote the right and left of the spectator.

In describing the size of a picture, the first measurement indicates the height, the second the width, of the canvas or panel.

Portraits are described as of four sizes:—"bust," the head and shoulders; "half-length" to the waist; "three-quarters length," to the knee or a little below; "whole length," the entire figure.

WEST GALLERY.



FIRST ROOM.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

I. THE LETTER OF INTRODUCTION.

Lent by Ralph Brocklebank, Esq.

"One of Wilkie's best pictures, the beautiful, refined, well-designed, silvery-toned, and thoroughly careful 'Letter of Introduction,' which Mr. Brocklebank a few years ago lent to the Royal Academicians for re-exhibition at Burlington House. It is better known by John Burnet's

line engraving, which represents it perfectly, than by its proper merits. The painting of the large Japanese or Chinese jar on the floor, near the figure of the bearer of the letter, is one of Wilkie's happiest achievements. The old gentleman, who, sitting at his *escritoire*, deliberately opens the missive while carefully studying the looks and attitude of his simple and yet dignified guest, is a fine portrait of Caleb Whitefoord, a once well-known amateur *littérateur* and poetaster, who was mentioned by Boswell, Johnson, and other note-takers of his day. The face and action of this figure were designed with exquisite sense of character and very delicate humour. The standing figure is hardly inferior to the sitting one, and both were painted with delightful softness, breadth, precision, and delicacy of touch, embodying what seem to us to have been Wilkie's purest ideas of colour. As a picture *per se* 'The Letter of Introduction' reproduces the greatest beauties of the art of Ostade and Teniers, with the golden warmth and softness of De Hooghe and the refinement of the moderns. Readers of Wilkie's 'Diary' will remember how affectionately the painter lingered over this gem." From "The 'Private Collections of England,'" No. LXXX. by F. G. Stephens, published in the *Athenæum*, No. 2865. A portrait of Mr. Dobree, see below, was introduced at that gentleman's suggestion.

This picture "originated in the reception which the artist himself experienced, it is said, from one of the small wits about town, Caleb Whitefoord by name, discoverer of 'the cross readings' in newspapers, and who set up for a judge in art as well as literature. Some one desirous to do a good turn to David [Wilkie], when he came first to town, gave him a note to Caleb, who, struck with his very youthful look, inquired how old he was. 'Really now —,' said the artist, with the hesitation he bestowed on most questions. 'Ha!' exclaimed Caleb; 'introduce a man to me who knows not how old he is!' and regarded him with that dubious look which is the chief charm of the picture. This was in Wilkie's mind when he formed the resolution to paint the subject; and Caleb and his well-arranged book-case, little folding-desk, bundles of papers regularly labelled, sword suspended from a nail in the wall to mark his gentle descent, for he was a Whitefoord of that ilk; and a china jar to mark the man of *vertu* on the floor, sat, as I may say, for his portrait. We have only to add a lad with a country air, who has presented the letter, and the old man to whom it is addressed turning half round in his chair while breaking the seal, and eyeing the other with a look of doubt and suspicion, in which a dog is seen to join with all the intelligence of its master. When 'The Letter of Introduction' was finished, the artist bethought him of a wish which Mr. Dobree had expressed to possess one of his pictures, and wrote accordingly." "Mr. Dobree at once called upon Wilkie, and bought 'The Letter of Introduction' at the price of 250 guineas." See A. Cunningham's "Wilkie," vol. i., pp. 333, '4, '5. At Mr. Dobree's sale in 1842 it fetched 450*l*.

Painted in 1814; at the Academy 1814 and 1878; at Manchester, 1857.

Caleb Whitefoord was the subject of the "Epitaph" following Goldsmith's "Retaliation," and, by him, celebrated as:—

"The best-humour'd man, with the worst-humour'd muse."

23½ × 19½ inches.

SIR JOSHUA REYNOLDS, P.R.A.

Born 1723; died 1792.

2. PORTRAIT OF THE PRINCESS SOBIESKI.

29 × 24 inches.

Lent by John Pender, Esq.

REV. JOHN THOMSON (of Duddingston).

Born 1778; died 1840.

3. DUNLUCE CASTLE.

14 × 19 inches.

Lent by Lockhart Thomson, Esq.

JOHN SELL COTMAN.

Born 1782; died 1842.

4. OFF ECCLESBOURNE, HASTINGS.

Lent by T. Woolner, Esq., R.A.

Two Hastings fishing-boats are at anchor in a rough sea, not far from the lofty cliffs near Ecclesbourne, which, dashed with gloom and streaked with light, appear in the mid-distance; the gale increasing, a sailor in one of the vessels is in the act of pulling up the anchor, in order to run for shelter; the wind is against the tide; enormous masses of dark grey clouds are driven by the gale across a rift in the sky, which, for the time, reveals the rosy higher vapours, and a space of bright blue firmament. Painted about 1820; signed "J. S. C."

24 × 30 inches.

GEORGE MORLAND.

Born 1763; died 1804.

5. 1ST SEPTEMBER (EVENING).

28 × 35½ inches.

Lent by W. Fuller Maitland, Esq., M.P.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

6. THE DUCK POND.

Lent by A. Andrews, Esq.

For Constable, see "Salisbury Meadows," No. 142.

14 × 17 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

7. HADLEIGH CASTLE.

Lent by Louis Huth, Esq.

Morning after a stormy night. Two shattered masses of the fortress stand at our left on a low cliff, near the front. They overlook the under-cliff, a plain, and the estuary of the Thames; on the further bank are low verdurous hills; the sky is laden with rain-clouds, whose shadows alternate with streaks of misty light. At the Academy in 1829, when, as Leslie told us, it received rather rough usage from the newspaper critics. These verses from Thomson's "Summer," were quoted in the catalogue.

"The desert joys

Wildly through all his melancholy bounds.

Rude ruins glitter; and the briny deep,

Seen from some pointed promontory's top,

Far to the blue horizon's utmost verge,

Restless, reflects a floating gleam."

Before it went to the Academy, Constable was "grievously nervous" about this picture; he glazed it with asphaltum on the varnishing day. For Constable, see "Salisbury Meadows," No. 142.

48 × 66 inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

8. WASHINGTON IRVING SEARCHING THE ARCHIVES OF THE CONVENT OF LA RABIDA, FOR TRACES OF COLUMBUS.

Lent by W. H. Matthews, Esq.

Wilkie painted "Columbus at La Rabida" for Mr. R. S. Holford in 1835.

48 × 48 inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

9. EARLY MORNING.

Lent by T. Woolner, Esq., R.A.

For Turner, see No. 137.

23½ × 35½ inches.

GEORGE MORLAND.

Born 1763; died 1804.

10. THE STABLE.

Lent by R. Rankin, Esq.

A man in a white smock frock, carrying a corn sieve and a basket, enters a stable on our right, and is followed by a brown and a white pony, and a dog. Straw lies in front on our right of the open door. This picture is engraved.

28 × 35 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

11. STUDY.

Lent by James Orrock, Esq.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

14 × 17 inches.

JOHN CROME (THE ELDER).

Born 1768; died 1821.

12. A RIVER SCENE AND BOAT HOUSE.

Lent by W. Fuller Maitland, Esq., M.P.

This landscape is known as the "Bygrave Crome," and it represents a river with a boat-house on our left; a landing place in front, to which a man draws a boat. Behind, are trees, a barn, and the roofs of a farm-house. Sunny sky and warm white clouds. For Crome, see No. 76.

12½ × 17½ inches.

GEORGE ROMNEY.

Born 1734; died 1802

13. LADY HAMILTON AS "CONTEMPLATION."

Lent by J. Carwardine, Esq.

Half-length figure, life-size, nearly in profile to our left, leaning both elbows on a stone parapet of a balcony from which, between her hands crossed at the wrists, she is looking down; wearing classic drapery, comprising a white mantle, with a scarf falling over her forehead, and a blue girdle.

23 × 19 inches.

JAMES WARD, R.A.

Born 1769; died 1859.

14. A SUFFOLK CART HORSE.

Lent by W. H. Oliver, Esq.

A whole-length figure of a bright bay horse, with white hind feet, standing in profile to our left.

12½ × 17 inches.

RICHARD PARKES BONINGTON,

Born 1801; died 1828.

15. THE CHATEAU OF THE DUCHESSE DE BERRI ON THE GARONNE.

Lent by W. Fuller Maitland, Esq., M.P.

Open bright day-light effect of calm weather, while the sky is entirely covered by soft, white clouds. In front, a calm lake, with shallops and sailing boats; beyond, a meadow with the high-roofed château and trees; in the foreground a boy is fishing from a stone wall or pier. Sold in 1861, by Messrs. Agnew & Sons, to Mr. Cox; sold again in 1879.

For a biography of Bonington see "Ships at a Pier," No. 330, lent by Dr. Porteous.

14 × 20 inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

16. PORTRAIT OF ONE OF THE PAINTER'S DAUGHTERS.

Lent by Archibald Ramsden, Esq.

Bust of a lady in an oval frame; face nearly in full view, abundant powdered hair; white frill round the neck, black scarf. For the artist, see "Miss K. Edgar," No. 151.

$27\frac{1}{2} \times 22\frac{1}{2}$ inches.

JAMES WARD, R.A.

Born 1769; died 1859.

17. AN OLD HUNTER.

Lent by W. H. Oliver, Esq.

A whole-length figure of a black horse, standing in profile to our right; grey back ground.

$15\frac{1}{2} \times 19\frac{1}{2}$ inches.

SIR THOMAS LAWRENCE, P.R.A.

Born 1769; died 1830.

18. PORTRAIT OF THE HON. "MARY F. MACKENZIE, DAUGHTER OF FRANCIS, LORD SEAFORTH," WHEN SHE WAS LADY HOOD; AFTERWARDS LADY STEWART-MACKENZIE.

Lent by Louisa, Lady Ashburton.

A life-size, whole-length, standing figure, seen nearly in front view, with both arms pendant at her side; the left hand holds a scarf or hood; bareheaded, wearing a dark dress, and fur-lined mantle.

The Hon. Mary Frederica Elizabeth Mackenzie, eldest daughter of Francis, Lord Seaforth, married, first, 1804, Admiral Sir Samuel Hood; secondly, 1817, the Right Hon. James A. Stewart, who assumed the name of Stewart-Mackenzie; she died November 28, 1862. She was the mother of Louisa, Lady Ashburton, and addressed by Sir Walter Scott, in his "Farewell to Mackenzie," with verses, now written on the frame, and beginning:—

"And thou, gentle dame, who must bear, to thy grief,

For thy clan and thy country the cares of a chief," &c.

At the Academy in 1808, as "133, The Hon. Lady Hood," which is the proper title of

this picture. See "Portrait of Francis, Lord Seaforth." No. 36. Offended by the manner in which this picture was hung at the Exhibition of 1808, Lawrence refused to contribute to the Academy, and was not represented there in 1809.

93 × 57 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

19. BOY WITH A KITE.

Lent by the Duke of Westminster, K.G.

Small whole-length figure of a boy, whose paper kite having been entangled amid the branches of a tree, is attacked by a raven; the boy cries out aloud and strikes at the bird with the stick on which the string of his toy is wound. Landscape background. At the British Institution in 1814.

For a biography of the artist, see "Mrs. Hogarth," No. 24, lent by H. B. Mildmay, Esq.

14 × 11½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

20. THE SLEEPING CONGREGATION.

Lent by R. Rankin, Esq.

This sketch represents the interior of a Perpendicular Gothic church during the reading of the sermon by the clergyman, who is in the pulpit; his sight being weak, he is compelled to use a reading-glass, so that his progress is tedious, and he looks like one incapable of a moving discourse. He holds the book and pores along the lines. His text, according to the engraving of this design published by Hogarth, is "*Come unto me all ye that Labour and are Heavy Laden and I will give you Rest.* Mat. ii, 28." He has, according to the practice of his time, placed his hat on a nail behind him in the pulpit; a sounding-board is over his head; an hour-glass, then, and long before, used to check the prolixity of preachers, is on a bracket at the side of the desk, and seems to have run out. Except the clerk all the congregation sleep; he with his fingers locked, and his spectacles between his thumbs, which are being "twiddled" to beguile the time, leers with a dull side-way glance at the well-developed bust of a young woman in a pew adjoining his seat. She sleeps, holding (in the print) a fan in one hand, and in the other a prayer book, which is open where she has been reading the service "*Of Matrimony.*" On the side of the pulpit is written (in the print) "*I am afraid of you, lest I have bestowed upon you labour in vain.*" Gal. iv. 10. Two old women in steeple hats—relics of the old English

and Dutch, or so-called Puritan costume—sleep while they stand in the middle of the congregation. Five men sleep soundly in the pews; two more sleep in the gallery, on the front of which, in the print, they have, according to a frequent custom, hung their large, broad-rimmed hats. One of the windows is emblazoned with the arms of the City of London, and the royal escutcheon of England. When the print from this picture was first advertised for sale, it was described as “a Sleepy Congregation in a Country Church.” A grotesque flying angel is painted on the wall. An escutcheon attached to a pillar, bears a chevron *sable*, between three owls *regardant*.

The preacher was said to be intended for the Rev. John Theophilus Desaguliers, author of “A Course of Mechanical and Experimental Philosophy,” London, 1763, and other works; of Christ Church, Oxford, M.A., Lecturer of Hart Hall, Oxford, and F.R.S.; settled in Westminster, holding various livings, and a Chaplain to the Prince of Wales; he died in 1744. The head does not resemble this clergyman’s portrait. The print alluded to bears the publication line “*Invented, Engraved, and Published, October 26th, 1736, by Wm. Hogarth. Pursuant to an Act of Parliament, Price One Shilling.*” A later publication is signified by the additional line “*Retouched and Improved, April 21, 1762, by the Author.*”

This picture, or a similar work, was purchased by Sir Edward Walpole; it was afterwards in the possession of J. Follett, Esq., of the Temple; sold in 1807 with Mr. Jackson’s paintings, for 20*l.* 9*s.*; Mr. Woolner, R.A., sold it in 1875, to Messrs. Agnew, for 94*l.* 10*s.* J. B. Nichols, in “Anecdotes of W. Hogarth,” 1839, said that another version belonged to J. Gage, Esq., of Lincoln’s Inn, in which the three principal figures resemble the print, but all the other figures are omitted. See the “Catalogue of Satirical Prints in the British Museum,” Satirical Print, No. 2285.

For a biography of the artist, see “Mrs. Hogarth,” No. 24, lent by H. B. Mildmay, Esq.
21½ × 17½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

21. MONAMY SHOWING A PICTURE.

Lent by the Earl of Derby, K.G.

This is an excellent and highly finished Conversation Piece, one of a category Hogarth often produced, see “The Wollaston Family” in this collection and examples in the National Gallery. By means of such, as he told us, he gained a livelihood about 1729-30, thus:—“I then [1729] married, and commenced painter of small conversation pieces, from twelve to fifteen inches high. This being a novelty, succeeded for a few years.” It represents Peter Monamy the painter, exhibiting a sea-piece to Mr. Thomas Walker, his patron; Walker, a tall, thin, elderly man, in a long blue coat, is standing in profile on our right, and looking at the sea-piece, which is placed

on an easel before him. Between the picture and Walker stands Monamy, holding a palette on his left thumb, and pointing in a somewhat demonstrative manner to his work on the easel. Two pictures, a ship on fire and a moonlight seascape, hang on the wall. The painting on the easel bears the name "P. Monamy" within the frame. This painted frame is of the same kind in design and taste as that in which the Hogarth is enclosed; this proves that the latter is still in its original frame, although the design of this frame would, but for this curious circumstance, lead us to attribute it to a much later date than that of Hogarth's work.

Mr. Thomas Walker was a collector of pictures. This example was probably painted about 1740; it belonged to Mr. Walker, and was given to Horace Walpole by Mr. Richard Bull, his very good friend. See "Lord Orford's Works," 1798, iii., 421. Lord Derby gave twenty guineas for it. It is not mentioned in J. B. Nichols's "Anecdotes of Hogarth," 1839. See "The Private Collections of England, No. XLVII.," published in the *Athenæum*, No. 2860.

Peter Monamy, whose portrait by Stubbs is engraved in Walpole's "Anecdotes of Painting in England," 1849, p. 671, was born in Jersey, about 1670: apprenticed to a house and sign painter on London Bridge; he imitated Van de Velde, and was a good artist of sea-fights and calms. There is a sea-fight by him at Hampton Court; a large picture of his, painted in 1726, is in Painter-Stainers' Hall, London. He died in Westminster in 1749. The Strawberry Hill Sale Catalogue says that the sea-piece in the work before us was painted by Monamy himself; the figures being by Hogarth.

This picture was No. 345 in the National Portrait Exhibition, 1867. For a biography of the artist see "Mrs. Hogarth," No. 24, lent by H. B. Mildmay, Esq.

24 × 19 inches

WILLIAM HOGARTH.

Born 1697; died 1764.

22. THE WOLLASTON FAMILY—A CONVERSATION PIECE.

Lent by Frederick Wollaston, Esq.

Portraits grouped in a room in Finborough Hall, a mansion of the Wollaston family.

In this composition of many figures the central person dressed in black is William Wollaston, Esq., born 1693, of Finborough Hall, Suffolk, Shenton Hall, Nuneaton, and St. James's Square, M.P. for Ipswich, 1733'4; the lady in white at the tea-table is Mrs. Wollaston his wife, born (Elizabeth) Fauquier; the lady in green is Mrs. Dixon, sister to Mrs. Wollaston; near her, in the dark coloured gown, is Mrs. Dixon, another sister; the lady in lilac is Lady Godeshall; the gentleman with the tea-cup is Mr. Dixon; close to him in brown, with blue and

silver cuffs, is Mr. W. Fauquier; the lady to whom the last is speaking is Miss Johnson; her neighbour in white at the card table is Mrs. Francis Wollaston; the gentleman behind, pointing to the card, is Mr. Francis Wollaston; the gentleman playing the card is Sir Robert Godeshall; the gentleman in blue is Mr. Nicholas Wollaston; the gentleman in blue and silver is Mr. Francis Fauquier; the lady next the last is Mrs. Francis Fauquier, and the gentleman behind, dressed in light brown, is Mr. Fullarton.

This picture was painted by Hogarth in 1730, about the date of "Before," "After," and "The Politician." The room still exists at Finborough Hall. Mr. Wollaston was born in 1693 and died in 1757. He was the second son of the Rev. William Wollaston, author of "The Religion of Nature delineated," who died in 1724, and whose portrait, attributed to Hogarth, is at Shenton Hall, also the portrait of the eldest son of William Wollaston, principal figure in the family picture. See "Portrait of W. Wollaston, Esq.," No. 50, and the same, No. 156.

This picture was exhibited at the British Institution in 1814 and since then has not been seen.

Mr. Francis Fauquier's portrait, by Wilson, is in the Foundling Hospital, of which institution he was one of the original patrons.

For a biography of the artist see "Mrs. Hogarth," No. 24, lent by H. B. Mildmay, Esq.

39½ × 49 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

23. VIEW IN ST. JAMES'S PARK.

Lent by Louisa, Lady Ashburton.

Sunlight effect: the square pond known as Rosamond's Pond, in St. James's Park, instead of which the present ornamental water was formed, extends nearly all across the picture front; on our right is an avenue flecked with sunlight, where several ladies and gentlemen are walking; across the water we see the towers of Westminster Abbey and St. Margaret's Church; heavy red-brick buildings and a second avenue are included. The pond was filled up in 1770.

Exhibited, as No. 19, at Manchester in 1857, and at the Academy in 1871, as "A View in London." It is otherwise known as "Rosamond's Pond," and was said by S. Ireland, to whom it belonged, to be by Hogarth; Mr. Vernon, at Ireland's sale gave 5*l.* 10*s.* for it. It belonged successively to Messrs. Gwenap, Colnaghi, and Willett. Etched by Merigot. For Hogarth, see No. 24.

39½ × 60½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

24. PORTRAIT OF MRS. HOGARTH.

Lent by H. B. Mildmay, Esq.

A nearly three-quarters-length, life-size, seated figure, face almost in full view, figure turned slightly to our right; holding an oval picture in her lap; dressed in white silk; brown hair, clear ruddy complexion; dark background; aged about thirty-five years.

Jane, only daughter of Sir James Thornhill, was born in 1709; she, without that parent's consent, married William Hogarth, her father's pupil, in 1729; he ran away with her, March 23, and they were wedded in old Paddington Church; for more than two years Sir James would not receive her, but, on being shown Hogarth's pictures of "A Harlot's Progress," then just completed, he remarked that the artist who could paint so well needed no help from him. Hogarth, in his "Anecdotes," related that, being married "I commenced painter of small Conversation Pieces," which, being novelties, succeeded for a few years. Of these, see in this gallery "The Wollaston Family," No. 22, lent by F. Wollaston, Esq., and produced in 1730. When the novelty of these things abated, Hogarth began to paint and engrave what he called "modern moral subjects, a field not broken up in any country or age." The series called "A Harlot's Progress," was the first of these. Her husband often employed Mrs. Hogarth to sit for figures and faces in his pictures. On this point, see "The Lady's last Stake," No. 31, in the present collection. Their union was exceptionally happy; she was the best and most tender of his companions, and when the sot and poet Churchill, Wilkes, and others, united in attacking him, and one of the vilest of that crew insulted the painter by traducing her, Hogarth confessed himself most deeply wounded. Referring to the abuse lavished on him as the author of "The Analysis of Beauty," he wrote:—"By those of my own profession I am treated with still more severity; pestered with caricature drawings, and hung up in effigy in prints; accused of vanity, ignorance and envy; called a mean and contemptible dauber; represented in the strangest employments, and pictured with strangest shapes; sometimes under the hieroglyphical semblance of a satyr, and at others, under the still more ingenious one of an ass. Not satisfied with this, finding that they could not overturn my system, they endeavoured to wound the peace of my family. This was a cruelty hardly to be forgiven; to say that such malicious attacks and caricatures did not discompose me would be untrue, for to be held up to public ridicule would discompose any man; but I must at the same time add they did not much distress me." At his death, 1768, the artist left all his property to his wife; she continued to live in Leicester Fields and at Chiswick, sold what remained of his pictures, and impressions from his plates; let part of the "Golden Head" (see p. 19) to lodgers—Runciman, the Scotch painter, among others—and gradually, as the demand for the prints diminished with the wearing of the plates, fell into difficulties. This was, as in his excellent biography of Hogarth Mr. Austin Dobson remarks, "notwithstanding that by a special Act of Parliament the copyright in her husband's prints had been secured to her personally for twenty years," * * * "and she

was glad to accept a pension of 40*l.* at the hands of the Royal Academy, who granted it upon the interposition of the king." It is more probable and graceful that the pension was sanctioned by His Majesty, as patron of the Academy, and given at the prompting of some of the R.A.s themselves, most of whom could not fail to reverence her husband's name. Late in her life Sir R. Phillips, the bookseller of Blackfriars, noticed Mrs. Hogarth "as a stately old lady sailing up the aisle of the parish church [at Chiswick], with her silk sacque, raised head-dress, black calash, and crooked cane, accompanied by a relative [probably Mary Lewis, in whose arms Hogarth died, whose portrait he painted and to whom his widow left the residue of her property], and preceded by her grey-haired man-servant Samuel, who, after wheeling his mistress to church in her Bath chair, carried in the prayer-books and shut the pew door." She died 1789, and was buried in the grave of her husband and mother, in Chiswick churchyard. If she hoped peace would attend her bones, poor old Mrs. Hogarth, once fair and buxom as this portrait shows, hoped in vain. Of late years the place has resounded with the clatter of an iron-boat builder's yard and the banging of riveters at work.

This picture, which belonged to Mr. H. R. Willett, was No. 16 of the Manchester Art Treasures, 1857; No. 13 at the International Exhibition, 1862, and No. 360 in the National Portrait Exhibition, 1867. A portrait, not certainly this, was sold with S. Ireland's collections to Mr. Vernon for two guineas; another, or the same, was sold in 1874 with the Heugh Collection for 378*l.*; "Mrs. Hogarth," an oval, was lent to the Academy in 1872, No. 19; Mr. Heugh's version was at the same place in 1873; Mr. H. Bingham Mildmay's picture was there in 1876, No. 98.

William Hogarth was born in London, November 10, 1697, baptized November 28, in the church of St. Bartholomew-the-Great; apprenticed to Mr. Gamble, silversmith, of Cranbourne Alley, Leicester Fields, where he was often seen sauntering with his master's sickly child hanging its head over his shoulder; studied in the St. Martin's Lane Drawing School; set up as an engraver about 1720; designed plates to "Hudibras," and published various satirical prints, 1724-5; began to paint portraits, evidently under the inspiration of Sir James Thornhill; painted, 1730-33, "A Harlot's Progress," "Southwark Fair" and, soon after, "The Laughing Audience"; published prints from these pictures, 1734; painted "A Rake's Progress," and published the prints in 1735; produced "The Sleeping Congregation," and "The Distressed Poet," 1737; "Four Parts of the Day," and "Strolling Actresses dressing in a Barn," 1738; "The Enraged Musician," 1741; "Captain Coram," 1743; "Marriage à la Mode," 1745; "The Stage Coach," and "Industry and Idleness," 1747; went to Calais, 1749; published the "March to Finchley," 1750; "Beer Street" and "Gin Lane," 1751; "Four Prints of an Election," 1754; painted the "Lady's last Stake," 1759; issued the portrait of Wilkes, and that of Churchill as "The Bruiser," 1763; and "The Bathos," his last publication, on March 3, 1764; died at his house, "The Golden Head," on the east side of Leicester Fields, October 25, 1764.

WILLIAM HOGARTH.

Born 1697; died 1764.

25. SCENE FROM "THE BEGGARS' OPERA."

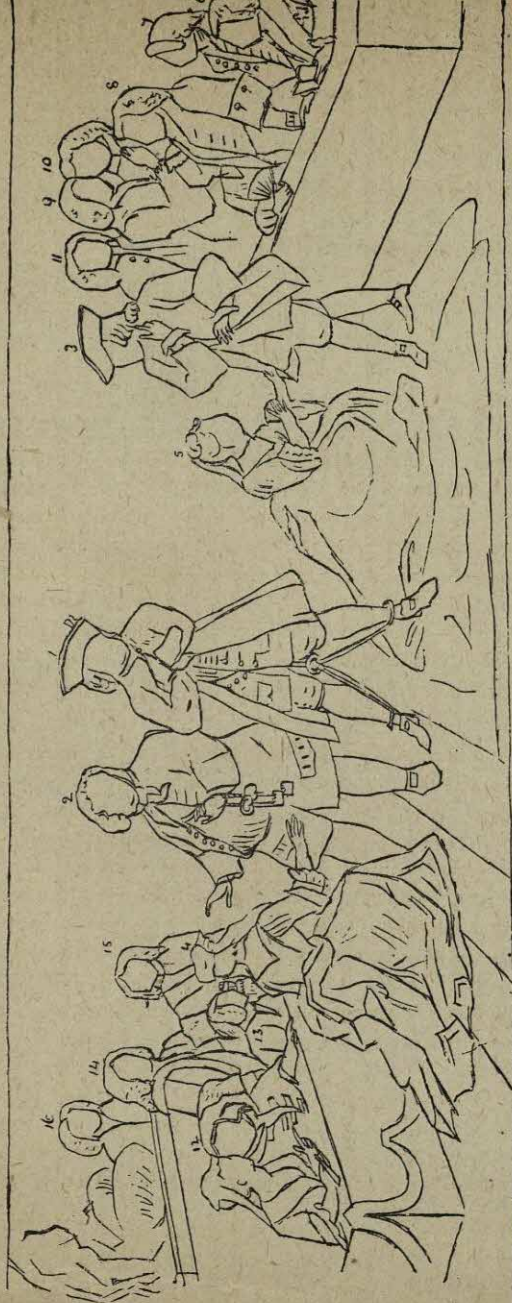
Lent by the Duke of Leeds.

Apart from its interest as a capital work of Hogarth, the merit of the subject, and the numerous spirited portraits it contains, this picture is historically valuable as comprising the only known representation of the famous Lincoln's Inn Fields Theatre, where a great number of the most admired pieces were originally produced, where many renowned actors caught sight of Fortune, and where on the twenty-ninth of January, 1728, "The Beggars' Opera" was primarily performed. It is one of the few complete illustrations of the practice of allowing part of the audience to occupy seats on the stage, a practice which is alluded to by Shakespeare and Ben Jonson, in whose days the "gallants seated on the stage" were apt to be much more troublesome than their modern representatives, the occupants of the stage-boxes. The scene is where the girls "Lucy" and "Polly" contend for "Macheath." The subject will be readily understood by means of the key facing this page. The picture was painted for Rich, the manager of Covent Garden Theatre, a close friend of Hogarth, the harlequin "Lunn" of theatrical immortality, at whose sale in 1762, Thomas, fourth Duke of Leeds, bought it for 32*l.* 14*s.* William Blake, the visionary artist, engraved it. His print was published by Boydell in 1790.

There are several versions of this work, one of which, lent by Mr. Louis Huth, figures in this gallery as No. 251. A sketch for another illustration of this subject, bought at Rich's sale by Walpole, was, in 1842, sold at Strawberry Hill, to Mr. Willett for 57*l.* 15*s.* Mr. Willett sent it to Manchester in 1857, where it was No. 17; it was, with that owner's pictures, again sold, July 10, 1869, for 48*l.* There seems to be a mistake in the record somewhere, unless, as may very well be, Rich had two pictures, one being the sketch for the other, of this subject, and both by Hogarth. There must be other versions, probably four in all. Nichols and Steevens, in "The Genuine Works of W. Hogarth," iii., p. 96, state that Hogarth painted one of these for Sir Archibald Grant of Monymusk, and that it became the property, successively, of Mr. William Huggins, and Mr. Gatehouse, of Wallop. Afterwards it fell to Dr. Monkhouse, of Queen's College, Oxford, Count de Salis, and Mr. Thomas Bowerbank, of Lothbury (while in whose hands it was engraved for "The Genuine Works" as above). Mr. Murray had a version, and sent it to Manchester in 1857, as No. 25, and to the International Exhibition, 1862. Another version was bought by Sir W. Saunderson, and, in 1808, was in the possession of Lord Calthorpe. Yet another instance was lent by Mr. J. W. Steers to the British Institution in 1814, and was sold to Mr. G. W. Taylor, with whose collection it was, in 1832, re-sold for 73*l.* 10*s.*

"THE BEGGARS' OPERA."

Act iii.



PERFORMERS.

1, Macheath, Mr. Walker ; 2, Lockitt, Mr. Hall ; 3, Peacham, Mr. Hippisley ; 4, Lucy, Mrs. Egleton ; 5, Polly, Miss Fenton, afterwards Duchess of Bolton.

AUDIENCE.

6, Duke of Bolton ; 7, Major Pounceford ; 8, Sir Robert Fagg ; 9, Mr. Rich, the Manager ; 10, Mr. Cock, the Auctioneer ; 11, Mr. Gay ; 12, Lady Jane Cook ; 13, Anthony Henley Esq. ; 14, Lord Gage ; 15, Sir Conyers D'Arcy ; 16, Sir Thos. Robinson.



It is known that the first performance of "The Beggars' Opera," was attended by Pope and Swift; Hogarth, who has shown Gay seated on the stage, and in the act of witnessing the performance of his own piece, did not include the other worthies in his picture, and he would not have painted them had he been asked to do so. In the design we have the Duke of Bolton devouring "Polly" with his eyes; see "Portrait of Miss Lavinia Fenton," No. 116. Another person represented was famous as "Long Sir Thomas Robinson;" Sir R. Fagg was M.P. for Steyning, Sussex, and renowned as a horse-racer; Cock, the auctioneer, was the better George Robins of the day, and a crony of Hogarth's; Lord Gage was distinguished for a speech in the House of Commons, which exasperated Sir Robert Walpole to the utmost; Sir Conyers D'Arcy was an ancestor of the Duke of Leeds; Mr. Anthony Henley of The Grange, Hampshire, was a poetaster, companion of the writers, actors and artists of his time, and elder brother of Robert, first Earl of Northington, who succeeded him at The Grange.

For Hogarth, see No. 24.

29 X 24 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

26. PORTRAIT OF MRS. "PEG" WOFFINGTON.

Lent by the Marquis of Lansdowne.

A half-length, life-size figure, to the waist, open bust, seen in three-quarters view to our right, wearing a 'Woffington hat' edged with lace, cap with very broad border, red gown and light-blue scarf. For Hogarth, see No. 24.

27 $\frac{1}{4}$ X 23 $\frac{3}{4}$ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

27. PORTRAITS OF DAVID GARRICK AND HIS WIFE.

Lent by H.M. THE QUEEN.

Life-size, three-quarters-length figures grouped in a room. Garrick in a blue coat embroidered with gold, and a rose in his button-hole, sits turned to our left at a writing-table; before him lies the manuscript of "*The Prologue on Taste*"; near this paper are a gold chain and seals,

and a piece of red sealing wax. Garrick is in the act of speaking aloud as if, while fancying himself alone, he recited a prologue on the stage; his cheek rests on the outstretched forefinger of his right hand, with which he holds a pen. Mrs. Garrick, having cautiously stepped behind her husband, and smiling as she does so, stretches out her hand to take the pen from him. She wears a pink dress, flowers in her unpowdered hair, a white *fichu* and lace sleeves; on her right wrist is a pearl bracelet, with, set in diamonds, a miniature which looks like that of a lady, probably that of Maria Theresa, a souvenir which, when Mrs. Garrick was known as Violette the *danseuse*, that Empress bestowed upon her friend.

According to Nichols and Steevens's "Genuine Works of Hogarth," 1803, i, 20, the design of this group "is a conceit borrowed from Vanloo's picture of Colley Cibber, whose daughter has a similar employment [to that of Mrs. Garrick]." Hogarth missed the character of the actor's face, and, says the same authority, "Mr. Garrick was dissatisfied with his likeness, or some dispute arose between him and the painter, who then struck his pencil across the face and damaged it." The eyes of Garrick being coarsely painted, ill-drawn, and evidently by another hand than Hogarth's, attest the truth of this story. The picture was unpaid for at the time of Hogarth's death. His widow sent it to Mr. Garrick without any demand. In his "Anecdotes of W. Hogarth" 1839, p. 384; J. B. Nichols added to the above that the picture was exhibited in 1814 at the British Institution; sold at Mrs. Garrick's sale in 1823 for £75 11s. to Mr. E. W. Locker, of Greenwich Hospital. Bought by George IV. for the Royal Collection. It was at the British Institution in 1827, and at the Academy in 1876. Zoffany painted Garrick and his wife at their villa at Hampton. Eva Maria Viegel (who assumed the name of Violette by command of the Empress Maria Theresa) was a dancer of great repute and high character; born in 1766, she distinguished herself at Vienna, and won the respect and regard of the Empress; she married Garrick, June 22, 1749, and died October 10, 1822. D. Garrick was born in 1716, and died in 1779. Reynolds painted Garrick and his wife in a group seated in a landscape; the actor holds a book. Hogarth painted "Garrick in the Green Room." The picture before us was produced in 1757. For Hogarth, see No. 24.

50 × 39 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

28. DAVID GARRICK AS "RICHARD III."

Lent by the Earl of Feversham.

This life-size, whole-length portrait represents David Garrick in the character he mostly affected of Richard III., as in the tent scene of Shakespeare's play, "King Richard the Third."

It is a portrait of Garrick rather than of the king, wearing trunk hose, puffed breeches, a curled wig, ruff, and velvet mantle. He is starting from a couch placed in a stage tent, part of which is drawn aside to show the interior. In the background is a view of the battle-field of Bosworth. The actor has risen in a passion of dread, clutched his sword with one hand, while the other hand, with every finger extended, is raised in amazement and horror. The moment depicted is after the long series of ghosts of murdered nobles vanished from Richard's dream, and he cried :—

“Give me another horse !—bind up my wounds !

Have mercy, Jesu ! Soft, I did but dream.

O, coward conscience, how dost thou afflict me !

The light burns blue.—It is now dead midnight ;

Cold fearful drops stand on my trembling flesh.

What, do I fear myself ? there's none else by :

Richard loves Richard : that is—I am I.”

It was painted in 1746, next after “A Marriage à la Mode,” which is now in the National Gallery ; contemporaneously with the portrait of Lord Lovat, now in the National Portrait Gallery, and immediately before the “Stage Coach in a Country Inn Yard” was designed and engraved. This picture was engraved in line by Hogarth and C. Grignion ; in mezzotint by A. Miller ; on stone by J. A. Cahusac, and in small by T. Cook & Son for Nichols and Steeven’s “Genuine Works of W. Hogarth.” Besides F. Hayman, N. Dance painted Garrick in the same character, the picture belonging to Sir W. W. Wynn. Except the Duke of Wellington probably no man, not a king, was more frequently painted than Garrick, who, for portraits which have been engraved, sat to Liotard, Pond, B. Wilson, Cochin, Zoffany, Gainsborough, Pine, Reynolds, Worlidge, Vandergutch, and Hudson, and to some of these, *e.g.*, Reynolds and Zoffany, twice or three times. Of engraved portraits, such as F. Hayman’s (as Richard III.), the number is not known. So popular was Hogarth and Grignion’s print after the work before us that it was copied for a watch-paper. Mr. Duncombe, of Duncombe Park, ancestor of the present owner of the picture, bought it of Hogarth for 200*l*. Of this circumstance Hogarth said, in “Anecdotes written by Himself” :—“For the portrait of Mr. Garrick in Richard III., I was paid two hundred pounds (which was more than any English artist had ever received for a single portrait), and that, too, by the sanction of several painters who had been previously consulted about the price, which was not given without mature consideration.” He declared that, disgusted by the clamour raised against him as a portrait-painter by his brother artists, he frequently refused to produce such works.

This picture was at the British Institution in 1856, No. 137 ; as No. 22 with the Art Treasures at Manchester in 1857 ; and, as No. 792, at the National Portrait Exhibition in 1868. The upper half of Garrick’s figure is on a canvas different from that of the rest of the picture, and inserted within the larger piece. For the artist, see “Mrs. Hogarth,” No. 24.

$7\frac{1}{2} \times 96$ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

29. THE DISTRESSED POET.

Lent by the Duke of Westminster, K.G.

The interior of a garret occupied by a poet who has been engaged in writing "*Riches a Poem*;" he sits near the window and rubs his head with intense vexation, because he has been disturbed by the entrance of a milkmaid who vociferously demands payment for a milk score, the tally of which she holds out before him. In the middle of the room sits the poet's comely wife, who has been mending her husband's breeches (his dressing gown does not conceal the fact that they are his only pair), from which task she desists for a moment while she looks at the tally with helpless surprise. A number of household utensils lying on the floor inform us that this is the poet's only chamber. A baby disturbed by the voice of the milkmaid has begun to cry loudly in its bed under the sloping part of the roof. The open doors of a hanging cupboard permits us to see there is no food in store for the family. At the side of the dormer is a print of Pope thrashing Curl. The fireplace is empty. A hungry dog has seized part of the inmates' dinner and is about to decamp with it. It has been said that the "Poet" was intended for Theobald, Pope's victim.

With the publication line:—"Invented Painted Engraved & Publish'd by Wm. Hogarth, *March the 3rd, 1736. Price 3 Shillings,*" Hogarth issued an engraving from this picture. In this print the design is elaborated and enriched by the addition of numerous edifying details not represented on the canvas. The latter was painted in 1736, and given by the artist to Mrs. Draper, the Queen's midwife, and, at her death, it was sold for five guineas to Mr. Ward, a solicitor, at whose sale the then Lord Grosvenor gave fourteen guineas for it. Exhibited at the British Institution in 1814; and at the Academy in 1871. For a biography of the artist, see "*Mrs. Hogarth,*" No. 24.

21½ × 29½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764

30. A PORTRAIT OF MISS RAY (OR REAY).

Lent by F. B. Henson, Esq.

A life-size figure, half-length, nearly in full view, face slightly turned to our left; open

dress, showing the bust, hands crossed in the lap; wearing a brown veil, yellow dress, and white muslin sleeves; blue drapery lies in the lap. At the Academy in 1887.

Miss Martha Ray, daughter of a stay-maker, born in 1742, and originally a milliner's assistant, had been for many years a mistress of the Earl of Sandwich, otherwise "Jemmy Twitcher," by whom she had nine children. At a ball at Lord Sandwich's house at Hinchinbrook, in 1774, she, being then forty-two years of age, met James Hackman, an officer of the 68th Regiment, who desired to marry her; she refused him because he was poor. In hopes of winning her, he left the army, entered the Church, and obtained a living at Wiverton, in Norfolk. As she would not listen to his suit, Hackman lost command of himself, and as she was coming out at the Piazza entrance of Covent Garden theatre, April 7, 1779, "stepped up to her, put a pistol to her head and shot her dead"; with another pistol he tried to kill himself by discharging it at his own head; failing in this, he endeavoured to dash out his brains with the butt end of the weapon. He was tried for murder on the 16th of April; Boswell was present at the trial, and a discussion of the event caused a violent quarrel between Dr. Johnson and Beauclerc, as recorded in the "Life of Johnson," by Boswell. Hackman was hanged April 19, 1779. Walpole, referring to the popular impressions of this affair, which for a while occupied all the world, wrote to the Countess of Ossory, April 8, 1779:—"Now, upon the whole, Madam, is not the story full as strange as ever it was? Miss Ray has six [*sic*] children, the eldest son is fifteen, and she is at least three times as much. To bear a hopeless passion for five years, and then murder one's mistress—I don't understand it!" Hackman's correspondence with Miss Ray was published by Sir Herbert Croft, in a book called "Love and Madness." It was popularly reported that she was buried in the crypt of Covent Garden Church, where her coffin was, at the special desire of her murderer, chained to his. She was really buried in a vault at Elstree. Dance painted a capital portrait of her, and it was engraved by Val. Green. See "George Selwyn and his Contemporaries," iv., 59. Of the amiability and accomplishments of Miss Ray there is abundant testimony. Of the true nature of her relations with Hackman here are differing reports. This portrait was sold with Mr. Munro's pictures in 1867, for 530*l.* 5*s.*, to Mr. Addington, at whose death it was again sold. For Hogarth, see No. 24.

29½ × 21½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

31. THE LADY'S LAST STAKE; OTHERWISE PIQUET, OR VIRTUE IN DANGER.

Lent by Louis Huth, Esq.

The following is Hogarth's history of this picture. "Anecdotes of Hogarth, written by

Himself:—"When [1759] I was making arrangements to confine myself entirely to my graver, an amiable nobleman (Lord Charlemont) requested that before I bade a final adieu to the pencil, I would paint him one picture. The subject to be my own choice, and my reward—whatever I demanded. The story I pitched upon, was a young and virtuous lady, who, playing at cards with an officer, loses her money, watch and jewels; the moment when he offers them back in return for her honour, and she is wavering at his suit, was my point of time. The picture was highly approved of, and the payment was noble; but the manner in which it was made, by a note enclosed in one of the following letters, was to me infinitely more gratifying than treble the sum." The letter of this kindly patron, one of Hogarth's best friends, whose portrait he painted, contains an apology for not sending money at the moment:—"Not the price of your picture, for that is inestimable, but as much as I can afford to give for it." In the following January, 1760, Lord Charlemont sent Hogarth 100*l.* with many compliments and honourable thanks. The painter characteristically lamented that a circumstance so gratifying in itself as the success of this picture led to serious consequences when Sir Richard Grosvenor, afterwards Lord Grosvenor, much taken by the work before us, pressed the artist to paint a picture for him; yielding to this request, Hogarth painted "*Sigismunda*," which is now in the National Gallery, and, because a picture of *Sigismunda*, by Furini (but falsely ascribed to Correggio), had not long before been sold at Sir Luke Schaub's sale for 400*l.*, demanded 400*l.* for it. To this, when the task was finished in 1759, Sir Richard stoutly demurred, refused to pay such a sum, and a heated correspondence ensued.

To the first exhibition of the Society of Artists of Great Britain, which was held in Spring Gardens, Hogarth contributed seven pictures, besides designing the frontispiece and tailpiece of the catalogue. They were "43, *Sigismunda*"; "44, *The Gate of Calais*"; "45, *Piquet, or Virtue in Danger*"; "46, *An Election Entertainment*"; and "47, *Three Portraits*." No. 45 is now before us. It attracted universal admiration in Spring Gardens. Mrs. Thrale asserted that while a young woman, she sat to Hogarth for the lady; this statement, as she was born in 1740 or 1741, agrees ill with the apparent age of the fair gambler. See "*Mrs. Thale and Daughter*," by Reynolds, No. 163, in this gallery. The picture was exhibited at the British Institution in 1814 as No. "108, *The Lady's last Stake*"; engraved by R. Cheeseman in 1825 with the same title; exhibited at Leeds in 1868; sold at Christie's with Lord Charlemont's collection in 1874, for 1,585*l.*; and exhibited at the Academy as No. 55, in 1881.

The scene is the interior of a room, painted, it is believed, from a chamber in Hogarth's then country-box at Chiswick, which, although now, owing to constant neglect and rough usage, rapidly going to wreck, still exists; the room in question is not, however, so large as represented in the painting. The time, as indicated by a clock on the mantel-piece of the room, and the fullness of dawn on the clouds seen through the uncurtained window, is five minutes to five on a bright morning. A young and handsome lady, her face flushed with excitement, sits by the side of the fire; she has placed her outstretched hand on a fire-screen, clutching it in anxiety and hesitation, while touching her cheek with the other

hand she lingers ere replying to the urgent words of the young officer, who, having won all her ornaments and money at cards, proffers these articles, gathered in his hat, as the price of greater prizes—her virtue and fidelity to her husband. He presses his suit in the warmest manner. The horned moon which is seen outside the window indicates his success. In the hat are her necklace, her husband's miniature, set with diamonds, a note for 500*l.*, and many gold coins. The nearly burnt-out candles in the sconces attached to a picture over the fireplace, attest how long the pair have been gambling. The subject of this picture, a gloomy moon-lit seascape, including a ship ashore, and the faded flowers standing in vases on the mantel-shelf, convey the artist's "moral." The clock is surmounted by a figure of Time as a child flying and holding a scythe; below this figure is written "NUNC". Exasperated by ill fortune, the lady has cast her cards into the fire; on the floor lies an open letter from her absent husband, beginning "My dear Charlotte," and stating that he had sent her the half of a 500*l.* note. The lady is in the evening dress of the period, consisting of an amber satin gown, false pearls in her chestnut hair, a white-muslin *fichu*, and sleeves enriched with lace. In her bust is a small bouquet.

For a biography of the artist, see "Mrs. Hogarth," No. 24, lent by H. B. Mildmay, Esq. 35½ × 41 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

32. A VIEW OF THE MALL, ST. JAMES'S PARK.

Lent by H.M. THE QUEEN.

A large picture with an alley of trees and, in the distance, the towers of Westminster Abbey. The scene is thronged with gentlemen, ladies, soldiers, and workmen, including a waterman wearing his badge, a sailor, a country girl, to whom a gentleman is making love, a coloured woman, two Scotchmen wearing their national kilts and broadswords, peers and Princes of the Blood in velvets and satins, young ladies who receive the attentions of splendidly-dressed gentlemen, and a soldier who, as in several designs by Hogarth, *e.g.* "The March to Finchley," rudely kisses and caresses a young woman. With these appear a woman suckling a baby, two "Foreign Noblemen," one of whom, like a notorious mountebank of that period, is dressed in a red "Turkish" costume, country men and women, and bareheaded London ladies in gigantic hoops. It would be difficult, but not impossible to identify many of the figures by portraits of personages living at that time; some of the faces have marked characters, and could not but have been recognized by Hogarth's contemporaries. For a biography of the artist, see "Mrs. Hogarth," No. 24.

This very interesting picture was No. 79 in the British Institution, 1814, and at the International Exhibition, 1862, as a Hogarth; with much more probability it has been attributed to Samuel Wale, R.A. It belonged to the Prince Regent.
40 × 50 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

33. PORTRAIT OF MRS. "PEG" WOFFINGTON.

Lent by F. B. Henson, Esq.

A three-quarters-length, nearly life-size figure, standing nearly in full view to the front, holding a fan in one hand, which is bare, and a glove in the other hand. She wears a Woffington hat, white lace cap, white *fichu* and sleeves and an amber-coloured dress. Over the shoulders is a black lace scarf. Belonged to Mr. Addington, sold in 1868. Exhibited as a Hogarth at the Academy in 1887. For a biography of the artist, see "Mrs. Hogarth," No. 24.
36 × 28 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

34. PORTRAIT OF MRS. "PEG" WOFFINGTON.

Lent by Sir Charles Tennant, Bart.

Half-length, nearly life-size, face turned slightly to our left; wearing a lace cap with black ribbons on her unpowdered hair; pearl necklace, white boddice trimmed with lace, and a wild rose at the bust. For a biography of the artist, see "Mrs. Hogarth," No. 24.
29½ × 24½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

35. A MUSICAL PARTY.

Lent by the Earl of Essex.

On our right are a gentleman and two ladies, seated at a tea-table; round a music-stool near four musicians are seated; a fifth person stands behind; in addition, a boy and a kitten. Said to contain portraits of Mr. and Mrs. Fricke, Hogarth, and Miller the bookseller (?).

Unquestionably this is one of the two Hogarths mentioned in 1817 as containing portraits of the family of Mr. T. J. Mathias, who lent it with the above title, as No. 58, to the British Institution in 1817; No. 113, called "A Fishing Party," was the companion picture. See "The Genuine Works of W. Hogarth," iii. 1817, p. * 174. There is no portrait of Hogarth in the work before us.

Exhibited at the British Institution in 1817, No. 158; at the Academy in 1884, as No. 22. For a biography of the artist, see "Mrs. Hogarth," No. 24, lent by H. B. Mildmay, Esq.

$24\frac{1}{2} \times 29$ inches.

SIR THOMAS LAWRENCE, P.R.A.

Born 1769; died 1830.

36. PORTRAIT OF FRANCIS, LORD SEAFORTH.

Lent by Louisa, Lady Ashburton.

A whole-length, life-size, standing figure, wearing the uniform of his own regiment, the Seaforth Highlanders, and holding his sword drawn, with the point on the ground. This nobleman raised amongst his own retainers the 72nd and 78th Highland regiments, and was distinguished in the service of the Crown. To him Sir Walter Scott alluded by the verses inscribed below the frame of this picture, with reference to political intrigues of the day.

In vain the bright course of thy talents to wrong.
Fate deaden'd thine ear and imprison'd thy tongue,
For brighter o'er all these obstructions arose
The glow of the genius they could not oppose;
And who in the land of the Saxon or Gael,
Might match with Mackenzie High Chief of Kintail?

Exhibited at the Academy in 1798, No. 51. See No. 18.

93×57 inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

37. THE OLD TAN YARD, NORWICH.

Lent by A. Andrews, Esq.

For Crome see No. 76.

$13 \times 10\frac{1}{2}$ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

38. THE LOCK.

Lent by James Orrock, Esq.

In the foreground, sloping to our left, is the lock on the Stour, which the artist often painted; a man is moving the lever by which to open the gate and admit a boat to the lock; on the nearer bank is a boy with two horses; the river recedes on our left; on our right is an open meadow, with a bridge, church tower and groups of trees. Behind the boat a clump of tall trees appears; hills in the distance. For Constable, see No. 142.

12 × 9 inches.

GEORGE MORLAND.

Born 1763; died 1804.

39. THE STABLE.

Lent by Bonamy Dobree, Esq.

11½ × 14½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

40. DEDHAM VALE: MORNING.

Lent by T. Woolner, Esq., R.A.

This picture, painted in 1811, gives us a brook, one of the feeders of the Stour, approaching the front from the distance, where it traverses a verdurous plain; nearer the eye, and seen in a vista, it is running between almost straight banks, one of which is studded with pollard willows whose branches are straining in a quick breeze. The wind ruffles the water and breaks its steel-grey surface with bars of lighter reflections from the sky. On our right a group of oaks surrounds a cottage standing at one side of the path, which, dipping suddenly, forms a rude landing place, where a man is melting pitch in an iron pot, and the smoke of his fire is distinct and bright while it drifts before the wind. At the water's edge lies a boat, with nets and an oar. Near this a child has issued from a cottage to feed some hens who eat eagerly, and a cock hurries forward for his share. The cottage garden is enriched with sunflowers and other blossoms massed about the door and low wooden fence. On our right, close to the front, a birch, whose slender boughs obey the hurrying wind, and two darker, stalwart elms form a prominent mass in the composition and charm us with their beautiful

draughtsmanship and colour. Floating near the boat a group of ducks seem to be disturbed by the clamour of the fowls as well as by the force of the wind. The rainy sky is charged with masses of dark grey vapour and dashed with lustrous white. Of this, and another example, C. R. Leslie, in his "Memoirs of Constable," wrote as follows:—"In this year [1811] he sent to the Academy two pictures, 'Twilight' and 'Dedham Vale.' In the 'Dedham Vale' an extensive country is seen through a sunny haze, which equalizes the light without injuring the beauty of the tints. There is a tree of a slight form in the foreground [the above-named birch] touched with a taste to which I know nothing equal in any landscape I ever saw. But these pictures were too unobtrusive for the exhibition, and Constable's art had made no impression whatever on the public." "Dedham Vale—Morning," was No. 471 at the Academy Exhibition, 1811, with "No. 71, Twilight."

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq. $39 \times 48\frac{1}{2}$ inches.

PATRICK NASMYTH.

Born 1787; died 1831.

41. A VIEW IN SURREY.

Lent by David Price, Esq.

Open view of a flat landscape in soft bright weather, warm with sunlight; a road curves from our left in front and passes under a clump of trees; meadows, water, and a cottage are in the middle distance; a pond is on our right.

$23\frac{1}{2} \times 33$ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

42. PORTRAIT OF SARAH, COUNTESS OF KINNOULL.

Lent by the Lord Burton.

Three-quarters-length figure, in full front view, leaning with her right elbow on a pedestal, her left hand crossed on her right wrist; dark hair in powder; open bust, pearl ornaments; pale pinkish-yellow dress; landscape background.

This lady was Sarah, daughter and co-heir of the Right Hon. Thomas Harley, and granddaughter of Robert Harley, Earl of Oxford, Queen Anne's Secretary of State, the friend of Pope and Swift, and founder of the Harleian Library, who died in 1724. She being his second wife, married Robert Hay Drummond, ninth Earl of Kinnoull, and died in

September, 1837. Lord Kinnoull was Lord-Lyon King-at-Arms, in which office, and in the earldom, he was succeeded by his and her son, Thomas Robert, tenth Earl of Kinnoull. The elder daughter of this lady married Mr. Henry Drummond, of Albury Park, the eccentric and able M.P. for West Surrey, who died in 1860. Her second daughter married George Murray, late Bishop of Rochester.

This portrait has not been exhibited before with the lady's name, if at all.

For the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.

$49\frac{1}{2} \times 39\frac{1}{2}$ inches.

GEORGE MORLAND.

Born 1763; died 1804.

43. THE INN PARLOUR.

$11\frac{1}{2} \times 14\frac{1}{2}$ inches.

Lent by Bonamy Dobree, Esq.

GEORGE MORLAND.

Born 1763; died 1804.

44. THE KEEPER'S HOME.

$14\frac{1}{2} \times 12$ inches.

Lent by James Orrock, Esq.

GEORGE BARRET (THE YOUNGER).

Born ; died 1842.

45. CLASSICAL LANDSCAPE.

11×9 inches.

Lent by Dr. Porteous.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

46. THE GLEBE FARM.

Lent by T. Woolner, Esq., R.A.

This picture was No. 314 at the British Institution, in 1827. It was painted in the preceding year. We have a hollow road in a vista, between high gravel banks, with masses of dark foliage on our right and left. The farmhouse is high on the right bank, while the church tower of Langham, a distinct and prominent mass, appears farther off, between the house and a dense clump of trees. The sky is nearly covered with grand masses of slow-rolling white cloud, dashed with deep grey shadows, and with one rift revealing the blue firmament. At present, 1888, the house remains nearly as when Constable painted it sixty years ago, but tiles have replaced the thatch, and the first-floor window facing us, through which, in the picture, we see the light falling on the wall within the room, has been boarded up.

"The Glebe Farm" was lent to the International Exhibition, 1862, by Miss Constable. Of the picture, Constable himself wrote:—"My last landscape is a cottage scene, with the church of Langham [near Colchester], the poor Bishop's first living; it is one of my best in colour, fresh and bright, and I have pacified it into tone and solemnity." C. R. Leslie, in his "Memoirs of Constable," wrote:—"The cottage with Langham Church was a pet subject with Constable; he repeated it frequently, and left one or two unfinished sketches of it, with considerable variations. His best picture of this pretty subject, and one of his most perfect works, is that from which the engraving with the title 'The Glebe Farm' is taken. The rising ground and trees on our right hand are imaginary, as the ground in reality descends rather steeply on that side of the church."

For a biography of this artist, see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq. 39 × 49 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

47. ARUNDEL CASTLE AND MILL (1837.)

Lent by Holbrook Gaskell, Esq.

On the further side of the river, which occupies the foreground of this picture, is the mill, at the foot of a thickly wooded hill; on the slope of which, further to our left, is the castle; above is the blue sky, with light clouds.

This picture, the last of Constable's completed works, was at the Academy in 1837, after his death, and again in 1885, No. 64. "On Thursday, the 30th of March [1837], I met him at

a General Assembly of the Academy, and as the night, though very cold, was fine, he walked a great part of the way home with me. The most trifling occurrences of this evening remain on my memory. As we proceeded along Oxford Street, he heard a child cry on the opposite side of the way; the griefs of childhood never failed to arrest his attention, and he crossed over to a little beggar girl, who had hurt her knee; he gave her a shilling and some kind words, which, by stopping her tears, showed that the hurt was not very serious, and we continued our walk. Some pecuniary losses he had lately met with had disturbed him." * * * "He spoke of these with some degree of irritation, but turned to more agreeable subjects, and we parted at the west end of Oxford Street, laughing. I never saw him again alive. The whole of the next day he was busily engaged finishing his picture of "Arundel Mill and Castle. One or two of his friends who called on him, saw that he was not well, but they attributed this to confinement and anxiety with his picture, which was to go in a few days to the Exhibition." See "Memoirs of Constable," by C. R. Leslie, R.A., 1845, p. 289.

For a biography of this artist, see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

This picture was lent to the International Exhibition, 1862, by Captain Constable.

27 × 38 inches.

GEORGE MORLAND.

Born 1763; died 1804.

48. OLD WATER MILL WITH FIGURES.

Lent by Richard Gibbs, Esq.

27 × 35½ inches.

WILLIAM MULREADY, R.A.,

Born 1786; died 1863.

49. THE WIDOW.

"So mourned the dame of Ephesus her love."

Lent by R. Rankin, Esq.

Mulready's picture of "The Widow," which is distinguished by the cynical motto, "So mourned the dame of Ephesus her love," has not been exhibited since it was No. 1165 at Leeds, in 1868. It was No. XVIII. of the works of Mulready, gathered by the Society of Arts, Adelphi, in 1848. Although named and described in the catalogue of the second collection of the painter's productions formed, by the same society, in 1864, after his death,

"The Widow," then the property of the late Mr. Samuel Mendel of Liverpool, was not actually an element of that gathering. Painted in 1823, it first appeared at the Academy in 1824.

A portly widow, blessed with four children, and evidently well endowed with worldly goods, sits in a parlour behind a country shop; one side of the room is open, and reveals the shop itself, with figures engaged at the counter. The rosy, soft-eyed dame, clad in a showy dress, which affects to be mourning, but the lustre and elaboration of which prove the wearer's attention to her personal appearance, allows a stalwart suitor to trifle with her hand, which lies in her lap, and to lean tenderly against her massive shoulder, while her children romp at his knees, and one of them rifles his pockets for gifts. Another child plays with the visitor's hat and stick. A puppy, evidently accustomed to the lover's presence, dozes in his mistress's lap. The eldest daughter looks sulky, for she foresees what will happen, and sits brooding with her cheeks between her hands, while her elbows rest on the table; she is the picture of peevish, yet sorrowful self-will, and is no more thought of than the tea equipage, which, pushed aside and neglected, occupies a tray and much of the table near her. Another jealous inmate, a maiden aunt, or old servant—a lean and austere figure, with a grotesque headdress that makes her face look ridiculous—glances askant at the love-making, and is evidently indignant. The artist has developed the humour of his design with prodigious thought and care, and the attitudes and faces are vivid pieces of characterization. The contented satisfaction of the widow is revealed by the flush on her yet comely features, the dainty dressing of her fair hair, her tightened waist, and plump, much-cared-for fingers. The assurance of the wooer, who stretches out his limbs at his ease and knows that he is master, his vigorous attitude and showy dress, are all first-rate. The model for this figure was John Varley; Mulready's senior by a few years, he was his master in art, and, at the time, was still in the prime of manhood. The finest things in the picture are the healthy beauty and vivacity of the children, especially of the one in white who plays at the lover's knee; next in merit to this is the figure of the boy who takes the toy from the lover's pocket. Artists admire the luminosity of the background, and the delicate and finished painting of the accessories, from the teacups on the table to the ostrich's egg hanging from the ceiling; from the articles in the shop to the man's dress and the women's caps and the children's pretty costumes. Warmer, more solid, and clearer than a fine Wilkie, "The Widow" is a complete Pre-Raphaelite picture, painted before even the most stringent Pre-Raphaelite Brother began to think out his principles, and it amply justifies Mulready's saying to the present writer that he "long ago painted in that way," *i.e.*, long before 1848-9, the natal date of the Brotherhood. From the *Athenæum*, No. 3075, "The Private Collections of England," No. LXXXVII.

This picture has not been engraved; like most of Mulready's works, it remains in perfect preservation, although painted more than sixty years ago. It was sold in 1845, with Mr. Knott's pictures, for 420*l.*; it was sold again, with Col. Holdsworth's collection, 1881, for 1155*l.*

26 × 31 inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

50. A PORTRAIT OF WILLIAM WOLLASTON, ESQ., M.P.

Lent by Frederick Wollaston, Esq.

A three-quarters-length, life-size figure, seated in a chair before a table, holding a flute and turning slightly to our right; bare-headed; wearing a blue coat and red waistcoat, both laced with gold, and blue breeches. A music sheet lies on his knee.

William Wollaston, of Finborough, Suffolk,—son of another William, who was the second son of a third William, distinguished as the author of "The Religion of Nature displayed,"—was born in 1730; he became Colonel of the Suffolk Militia, married Blanche, born Page, and died *s.p.* November 9, 1797. His father, William, appears in the family group by Hogarth, No. 22, in the present Exhibition. See No. 156 in this collection, which is another portrait by Gainsborough of the person now before us.

For the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.

48 × 38 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

51. BARGE AND LOCK GATES, STORMY WEATHER.

Lent by J. Dixon Piper, Esq.

View of the Stour between low gravel banks; a group of old oaks in front on our right; behind them a white cottage near a lock; in front of the house are a small barge and its attendant boat; meadows, woods, and the tall tower of Flatford Church are in the extreme distance; large masses of brilliantly-lighted *cumuli* traverse the sky; a dark grey cloud appears on our left in front, and is discharging itself in rain.

When Thomas Uwins, R.A., read a lecture before the Phrenological Society in 1843, he thus commented on Constable's art, which is illustrated in this picture:—"He seemed to think that he came into the world to convince mankind that nature is beautiful. Instead of seeking for the materials of poetic landscape in foreign countries amid temples and classic groves, or in our own amongst castles, lakes, and mountains,—he taught that the simple cottage, the village green, the church, the meadow covered with cattle, the canal with its barges, its locks and woody banks, contained all the materials, and called up all the associations necessary for pictures. He doted on his native fields. "I love," said he, "every stile and stump, and lane in the village; so long as I am able to hold a brush I shall never cease to paint them."

For a biography of this artist, see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

33 × 43 inches.

GEORGE MORLAND.

Born 1763; died 1804.

52. THE CORN BIN.

Lent by Bonamy Dobree, Esq.

Interior of a stable, where two men are taking—probably stealing—corn from a large bin, placed below a window on our left; two horses are in stalls on our right; the nearer horse, which is white, turns his head and pulls at his halter while he tries to watch the men. Painted in 1792; sold in 1842 for 225*l.* 15*s.*

25 × 30 inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

53. THE BEATERS.

Lent by A. Andrews, Esq.

The entrance to a wood appears in the middle of the picture; trees extend to our left; on our right is an open, level country; a bright white stream, with houses on the further bank, extends along the distance; near the opening of the wood three countrymen are gossiping, while waiting for the huntsmen. A large dead oak is on our left; soft sunlit clouds cover the sky.

For Crome, see No. 76.

21½ × 34 inches.

JAMES WARD, R.A.

Born 1769; died 1859.

54. HORSES IN A STABLE.

Lent by W. Lockwood, Esq.

Three labour-worn cart-horses stand at the manger, which is on our left; the farmer, holding a long fork, and a girl and a dog, are on our right; without is a sunlit landscape.

27 × 35 inches.

JAMES O'CONNOR.

Born 1793; died 1841.

55. LANDSCAPE, WITH A FIGURE IN A RED CLOAK.

Lent by Richard Gibbs, Esq.

19 × 23½ inches.

GEORGE ROMNEY.

Born 1734; died 1802.

56. PORTRAIT OF THE DOWAGER COUNTESS POULETT.

Lent by the Lord Burton.

Whole-length, life-size figure of a young lady leaning with her right elbow on a pedestal, and looking downwards to our left; book in right hand; wearing a large, white, broad-rimmed hat trimmed with blue ribbons; powder in hair; white dress and blue bodice laced with gold; landscape background. This picture belonged to A. Swinton, Esq.

91 × 56½ inches.

JAMES STARK.

Born 1794; died 1859.

57. A VIEW ON STRATTON STRAWLESS COMMON.

Lent by A. Andrews, Esq.

A little removed from the front is a large oak shaw, through which a road passes; on the road a woman and two children are walking; pool in the foreground; donkey on our right bright sky and dense white sunlit cumuli.

20½ × 32 inches.

GEORGE MORLAND.

Born 1763; died 1804.

58. SHEEP IN A BARN.

Lent by Bonamy Dobree, Esq.

Two rams are crouched on straw, a sheep stands between them; the blue sky is seen through the open doorway. Exhibited, as No. 128, at Manchester in 1857.

27½ × 35½ inches.

GEORGE FROST.

Born 1744; died 1821.

59. COMMON QUAY, IPSWICH.

Lent by J. Dixon Piper, Esq.

19½ × 23½ inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

60. CALDER BRIDGE.

Lent by Thomas Ashton, Esq.

Softened sunlight effect. Sandy foreground, with a stream behind; the further bank is rocky; a ford in the centre; dark clump of trees on our left, three spindling trees in the centre; beyond a few cottages, and a man driving sheep. For Turner, see No. 137.

35 × 48 inches.

JOHN SELL COTMAN.

Born 1782; died 1842.

61. A CAVE NEAR BOSCASTLE, CORNWALL.

Lent by the Duke of Westminster, K.G.

A cliff coast scene in very stormy weather; the time just before sundown and when an enormous wave is rushing towards the cliff on our right, where, in a deep inlet, probably that called the "Black Pit," other surges have broken only to fall back covered with foam; detached rocks are in front on our right; in the distance two vessels are reeling under the force of the gale.

27 × 41 inches.

WILLIAM MULREADY, R.A.

Born 1786; died 1863.

62. IDLE BOYS.

Lent by T. Woolner, Esq., R.A.

A schoolroom, where a boy has been called to the master's desk and his knuckles have been rapped because he has blundered with a lesson in arithmetic. The pedagogue indignantly taps the boy's slate with a ferula and looks sternly at the culprit, who, wincing in pain, wrings his hands in each other and whimpers. Another culprit, standing behind the last, waits his turn for castigation; a group of wiser boys who have escaped censure furtively watch the scene from their desks. Painted in 1815, and exhibited at the Royal Academy in the same year; at the Society of Arts' Great Room, with other works of Mulready, in 1848 and 1864. The head of the teacher was painted from that of Mulready's father, the leather-breeches maker, who was an inmate of his son's house. This picture was bought in 1815 by Earl Grey. It was sold in 1886 for 1,585*l.* 10*s.*

30½ × 25½ inches.

SIR JOSHUA REYNOLDS, P.R.A.

Born 1723; died 1792.

63. PORTRAIT OF LADY "BETTY" FOSTER, AFTERWARDS DUCHESS OF DEVONSHIRE.

Lent by Gray Hill, Esq.

A three-quarters-length, life-size figure in a white dress, tinged with warm grey; turned to our left, seated on a stone bench, the colour of which assorts with the costume. She wears a tall, conical hat, of stone colour, trimmed with white ostrich feathers and broad blue ribbons, and she is placed near a green curtain and an open window, revealing a landscape. This picture was in the Wynn Ellis Collection. A portrait at Chatsworth bears the lady's name, and is not very like this; of Bone's miniature the same may be said.

The lady was the second daughter of Frederick Augustus, fourth Earl of Bristol, Bishop of Derry; she married, first, John Thomas Foster, Esq.; and, secondly, William, fifth Duke of Devonshire, being his second wife. Lady Elizabeth Foster is alluded to by Fanny Burney in her "Diary," 1791. She was the "alluring" widow of whom Gibbon asserted that "no man could withstand her, and that if she chose to beckon the Lord Chancellor from his Woolsack, in full sight of the world, he could not resist obedience!" Three years after the death of the Duchess Georgiana (born Spencer), the Duke of Devonshire, October 19th, 1809, married Lady Elizabeth, whose portrait by Reynolds, at Chatsworth, represents a dark-eyed, fair-skinned, and highly-intelligent woman, in the prime of her beauty, and smiling, as some one said, "like Circe." See the catalogue of the Gainsborough Exhibition at the Grosvenor Gallery, 1885, No. 145. The Duchess Elizabeth died March 20, 1824, without issue.

A portrait of a "Lady of Quality," three-quarters, exhibited as No. 84 at the Royal Academy in 1788, and said to represent Lady E. Foster, may be that before us, or it may have been the Duke of Devonshire's picture, which has been repeatedly exhibited. The work before us was sold with pictures belonging to Mr. Henry Farrer, 1866, for 183*l.* 15*s.* to Mr. Pearce, a dealer; it was again sold, from the Wynn Ellis Collection, 1876, to the present owner. It has not been exhibited with the present title till now. Wilkie had a picture bearing this name, which was sold with his collections in 1842.

For a biography of the artist see "Mrs. Thrale," No. 163, lent by Louisa, Lady Ashburton. 49 X 40 inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

64. A VIEW OF SOMER HILL, NEAR TUNBRIDGE, KENT.

Lent by Ralph Brocklebank, Esq.

This picture is thus described in No. LXX. of "The Private Collections of England,"

published in the *Athenæum*, No. 2865. "We see an earlier phase of Turner's art while studying the lovely, delicate, and solid picture called 'Somer Hill,' which was No. 177 at the Academy in 1811, and, being lent by Mr. Brocklebank, again exhibited but a few years ago [1880.] The subject, the rendering of a subtle effect of light and tone, is of the most modest, if not Quaker-like, order. The view gives a moderately large English mansion of stone, standing near a mass of trees, and just below the summit of a grassy slope, rising gently from, or rather out of, a calm pool, the surface of which is tinted like tarnished silver, although it shines tenderly in light reflected from a glowing, rich, but not deep-tinted blue sky. The last, like the pool, seems all repose. Resembling Chaucer's 'mede' that was all 'enamellèd,' the meadow is a masterpiece of pure grey and innumerable tints of olive-green and gold. Cattle appear on the slope; their long shadows are projected there. The keeping of the bright, yet soft sky, the meadow and its comparatively low tones, and the darker and richer water, are one of Turner's great achievements."

Somer Hill, when Turner painted this landscape, was the residence of W. F. Woodgate, Esq.; the picture was first exhibited with "Mercury and Hersé," "Whalley Bridge," "Chryses," &c. For a biography of the artist, see No. 137.

35 × 47 inches.

JOHN SELL COTMAN.

Born 1782; died 1842.

65. SEAPIECE.

Lent by W. Lockwood, Esq.

A rough sea, with two hulks anchored at Sheerness, near the mouth of the Thames; sunlit afternoon sky; in the distance a long line of low cliffs; a smack, with her sails full, rapidly approaches the front; in the mid-distance, secured to the side of one of the hulks, is a Dockyard vessel with her shears reared on high in order to take out the masts of the hulk.

29 × 38 inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

66. THE DEATH OF SIR PHILIP SIDNEY.

Lent by Bonamy Dobree, Esq.

Small figures in a landscape. The knight is supported in the arms of two attendants, while a third man brings a vessel of water, which, turning towards the wounded soldier lying in front of the design, Sidney rejects. Behind the group are three tall trees, and a sunlit landscape.

Painted in 1818 for Mr. Samuel Dobree, who, delighted with "The Letter of Introduction," bought by him of the artist (see No. 1 in this catalogue), pressed him to paint the death of

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Painted in 1818 for Mr. Samuel Dobree, who, delighted with "The Letter of Introduction," bought by him of the artist (see No. 1 in this catalogue), pressed him to paint the death of

some distinguished man; Wilkie was disinclined to undertake the task, and warmly recommended his patron to apply to Stothard, as most competent to deal with the heroic theme. Mr. Dobree wanted the subject painted as an illustration for his little volume called "The Book of Death." At length Wilkie undertook the work, finished it quickly, and A. Raimbach engraved it.

The subject was selected by Wilkie himself to represent the heroic death of Sir Philip Sidney, who, falling on the field of battle, ordered the water, which his friends offered to his own parched lips, to be given to a dying soldier, saying "His necessity is greater than mine." The price was thirty guineas. The picture was No. 22 at the British Institution in 1842, when Wilkie's collected works were exhibited; and No. 267 at Manchester in 1857.

$13\frac{1}{2} \times 9\frac{1}{2}$ inches.

GEORGE MORLAND.

Born 1763; died 1804.

67. IDLENESS.

Lent by Sir Charles Tennant, Bart.

The interior of a room with blue walls. A young woman, painted from the artist's pretty wife, or the notorious Nancy Clark, sits at a table with one hand lying idle upon it, the other hand lies in her lap; she is nearly in profile to our right, and her face, with an indolent smile on the plump features, is turned towards us. She wears a large white mob cap, bound with a broad lilac ribbon, and a loose white dressing gown over a lilac petticoat. Companion to "Industry," No. 73.

Oval. $11\frac{1}{2} \times 9\frac{1}{2}$ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

68. THE WINDMILL.

Lent by James Orrock, Esq.

The white body of a round mill is seen above trees on our right; in the middle a woman drives a cow towards the front; dense grey clouds, with spaces of white, and a glimpse of the firmament form the sky; a gleam of rainy sunlight strikes the mill.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

$11 \times 9\frac{1}{2}$ inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

69. VIEW OF DUNSTANBOROUGH CASTLE.

Lent by the Duke of Westminster, K.G.

The castle appears on the ridge of the land above a cliff, at the base of which the waves

are breaking; pale greyish-green sky; dark cliffs, dark green sea. "Dunstanburgh Castle, N.E. Coast of Northumberland—Sunrise after a squally night," was No. 322 in the Academy Exhibition of 1798; again, No. 16, in 1873; sold in 1874, with Mr. Heugh's collection, for 4,305*l*; resold in 1884 for 945*l*. "Dunstanborough Castle," by Turner, was lent by Mr. T. Birchall to the Manchester Art Treasures Exhibition, 1857, as No. 198. For Turner, see No. 137.

35 × 47½ inches.

WILLIAM ETTY, R.A.

Born 1787; died 1849.

70. ROBINSON CRUSOE.

Lent by Louis Huth, Esq.

A coast scene, during the subsidence of a storm; in the middle distance is a wrecked ship; in front, on the top of the cliff, a man's half-clad figure is extended, just as he had climbed there from the waves which cast him ashore; with his face bowed to the earth, his hands being tightly clasped together, he is returning thanks for his escape from death. A lowering, almost black sky; on the horizon a space of brassy light indicates sunset after a tempest.

Painted, and exhibited as "The Shipwrecked Mariner," at the Academy in 1831; it was at the British Institution in 1832; again shown, with Etty's collected works in the Great Room of the Society of Arts, Adelphi, 1849, being the property of Mr. J. C. Andrews, at whose sale in 1851 it was sold for 400 guineas; resold with Mr. L. Huth's collection, 1866, for 150 guineas. According to Gilchrist's "Life of Etty," i. 324, the painter thus described the moment chosen for this picture:—"It represents him [Crusoe] just after he had got out of danger of being overwhelmed by the waves: 'No tongue can express the ecstasies and transports that my soul felt at this happy deliverance!' He is offering up his thanks to the Omnipotent."

29 × 38 inches.

SIR JOSHUA REYNOLDS, P.R.A.

Born 1723; died 1792.

71. PORTRAIT OF ADMIRAL SIR GEORGE BOWYER, BART.

Lent by the Lord Burton.

A half-length figure, standing close to a rock, wearing a naval uniform; the right hand rests on a sword.

"Captain Bowyer" (not Admiral Sir William Bowyer) sat to Reynolds in December, 1768, and January, 1769. This picture was No. 133 at the British Institution in 1857, the property of G. Bowyer, Esq., M.P.; it was No. 736 in the National Portrait Exhibition of 1867.

He was the second son of Sir William Bowyer (by Anne, born Stonehouse), third baronet, of Denham Court, Buckinghamshire, who entered the navy; rose to the rank of Admiral; distinguished himself in Lord Howe's victory of the First of June, 1794, when he commanded as Rear-Admiral, and lost a leg; he was created a baronet (of Radley, Berkshire) for his services on that occasion; succeeded his brother, Sir William, in the family baronetcy, in 1797, and died December 6th, 1799. His grandson, of the same names, seventh baronet, was the well-known M.P. for Wexford and Dundalk.

For a biography of the artist, see "Mrs. Thrale," No. 163, lent by Louisa, Lady Ashburton.
49 × 39½ inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

72. A VIEW ON THE ARNO.

Lent by Dr. Porteous.

A ruined fortress appears on a cliff above the stream, which is very calm, and reflects the rocks and warm and sunlit sky full of soft, white clouds; the distance is half lost in vapour, which nearly conceals a mountain. For Wilson, see Nos. 94 and 128.

12 × 10 inches.

GEORGE MORLAND.

Born 1763; died 1804.

73. INDUSTRY.

Lent by Sir Charles Tennant, Bart.

Interior. A small whole-length figure, for which Lady Roberts, or Morland's pretty wife sat. Sitting in profile to our left, and between a table and the window, she is knitting a piece of work which is pinned to her knee; she wears a very large black hat, abundant brown hair falling on her shoulders, and a white *fichu*. A green spencer reaching to her feet, being open in the front, shows a white petticoat and red slipper; near her feet a white workbasket stands on the blue carpet. Companion to "Idleness," No. 67.

Oval. 11½ × 9½ inches.

WILLIAM COLLINS, R.A.

Born 1788; died 1847.

74. BIRDS'-NESTING.

Lent by A. Andrews, Esq.

A woodland glade where are two boys; one of them climbs a tree trunk near the front while his comrade pushes him from below.

12 × 9 inches.

ANTHONY VAN DYCK COPLEY FIELDING.

Born 1787; died 1855.

75. A LANDSCAPE.

Lent by the Earl of Wharnccliffe.

From behind a group of trees on our left a gleam of sunlight traverses the foreground beyond the shadow of the foliage. In the middle distance a woody champaign appears; beyond this is the sea, with a harbour, and, farthest of all, a mountainous coast, half lost in vapour. A clump of trees, with rocks and sheep, is on our left. Serene, sunlit evening sky.

39 × 49 inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

76. A VIEW OF ST. NICHOLAS' CHURCH, YARMOUTH.

Lent by A. Andrews, Esq.

John Crome was born in a small public-house at Norwich, December 21, 1769, the son of a poor journeyman weaver, and began life as a doctor's boy, carrying out medicine; at seven years of age he apprenticed himself to Frank Whisler, a house and sign painter in Norwich, under whom he worked when his apprenticeship had expired. He practised painting from nature and attracted the attention of Mr. Thomas Harvey, of Catton, a wealthy lover of the art, who had a collection of Low Country pictures. Studying from and copying these was of great value to Crome. Introduced to Sir W. Beechey by this patron, he worked in the R.A.'s house in London and thus gained technical knowledge. Remained very poor for a long time, being compelled to use his own old aprons, and, on one occasion, the ticking of a bed, instead of canvases to paint on; he even made brushes with hairs from the tail of his landlord's cat, and painted articles on sugar for confectioners. At length he succeeded in establishing himself as a drawing master, and began to thrive. He was the founder of the Norwich Society of Artists in 1803; among his pupils were John Berney Crome, his own son, Stark, and George Vincent, all of whom are represented in this gallery. In the exhibitions of the Norwich society, the elder Crome was a very frequent contributor from 1805 until 1821. Died on the 22nd April, 1821, after an illness of seven days.

On "the very morning on which he was attacked, he had set on his easel a canvas six feet long, intending to devote it to a representation of the annual water-frolic at Wroxham, near Norwich, and expressed a full determination to render this the best picture he ever painted." * * * "During the occasional intervals between the delirium and torpor necessarily caused by so severe an illness, [as that in which he died], the last impression, the ruling passion, still prevailed in Crôme's mind unimpaired by the prostration of his physical

powers. Even when evidently wandering, he put his hands out of bed and made motions as if painting, and said, "*There—there—there's a touch—that will do—now another,—that's it—beautiful!*" and the very day of his death he earnestly charged his eldest son, who was sitting by his bed, never to forget the dignity of art. "*John, my boy,*" said he, "*paint, but paint for fame; and if your subject is only a pigstye—dignify it!*" What is even more remarkable, immediately before his dissolution, when ebbing nature seemed barely competent to supply the quantity of breath necessary for existence, he suddenly awoke from a long lethargy and exclaimed, with a tone and strength that startled those about him, "*Oh, Hobbima, my dear Hobbima, how I have loved you!*" Those were his last words, see "*J. Crome and his Works,*" 1876, by John Wodderspoon. Crome was buried in St. George's Church, Norwich. After his death a large collection of his works was formed in Norwich; in 1878 the Royal Academicians exhibited twenty-seven of his pictures.

10½ × 11 inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

77. PORTRAIT OF MISS (? MRS.) HIPPLESLEY.

Lent by Sir Charles Tennant, Bart.

Half-length, life-size figure of a young lady, in full view to the front, with the right hand holding flowers and resting on the wrist of the left hand, on the third finger of which is a wedding ring. She wears a bright blue scarf over a white one; pearls in the dark hair, which is rolled off the forehead. A portrait of Mrs. Hippleasley was at the Grosvenor Gallery in 1885.

29½ × 24½ inches.

JOHN SELL COTMAN.

Born 1782; died 1842.

78. MERTON HALL, NORFOLK.

Lent by T. Woolner, Esq., R.A.

It is formed of red brick and half timbered, with dark roofs and high quaint chimnies; in front a farmer and his man seem to be discussing with a butcher the price of sheep seen near the house and further off.

25 × 30 inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

79. A VIEW ON THE TIBER.

Lent by Sir Clare Ford.

Calm sunny effect. The Tiber passes diagonally in the picture. The view is that seen from just below the Ponte Molle, with St. Peter's and St. Angelo's in the distance. On our left are two large trees, a group of figures, a piece of sculpture, a sarcophagus, and rough herbage; a cypress is in front on our right. Etched by Captain Thomas Hastings in 1821.

For Wilson, see Nos. 94 and 128.

$38\frac{1}{2} \times 54$ inches.

GEORGE ROMNEY.

Born 1734; died 1802.

80. PORTRAIT OF CATHERINE ANNE, DAUGHTER OF THE NINTH LORD PETRE.

Lent by the Lord Petre.

Three-quarters-length, life-size figure, seated, dressed in white, and turned to our left. She is in the act of drawing, and looks out of the picture for the purpose; landscape background.

This lady was the second daughter (by his second wife, Juliana, daughter of Henry Howard, Esq., of Glossop) of Robert Edward, ninth Baron Petre. She died March 13, 1830. Her father's portrait is No. 95 in the present exhibition; her mother's portrait is No. 87; both are lent by Lord Petre.

50×39 inches.

GEORGE MORLAND.

Born 1763; died 1804.

81. LANDSCAPE, WITH SOLDIERS ON A BRIDGE.

Lent by Richard Gibbs, Esq.

A bridge of one arch crosses a stream near the middle of the picture; on the bridge are two soldiers, one riding, and two other persons are travelling towards our right; a high woody bank is on our right in front; background of dense forest.

$11\frac{1}{2} \times 13\frac{1}{2}$ inches.

SIR JOSHUA REYNOLDS, P.R.A.

Born 1723; died 1792.

82. PORTRAIT OF MRS. ROBINSON, "PERDITA."

Lent by Mrs. O. E. Coope.

A bust portrait of a young lady, life-size, face in full view; wearing a large black hat with white feathers, hair in powder, a white muslin *fichu* and black dress; behind, a red curtain and blue sky. Belonged to Mr. H. A. J. Munro; sold, with the above title, at his sale, 1860, for 26*l.* 10*s.*

For a biography of the artist, see No. 163, "Mrs. Thrale," lent by Louisa, Lady Ashburton.
29 × 24 inches.

JOHN SELL COTMAN.

Born 1768; died 1821.

83. VESSELS IN A CALM.

Lent by the Duke of Westminster, K.G.

Three small vessels, Norfolk wherries, are at anchor, their sails lowered, near the shore; on board are five figures and a dog; sea birds in the foreground. The locality is probably Breydon Water, near Yarmouth.

20½ × 29 inches.

JOHN LINNELL.

Born 1792; died 1882.

84. CROSSING THE COMMON.

Lent by David Price, Esq

Sunlight; a plain, among verdurous hills that are sparsely clad in foliage; in the distance the summit of a mountain; in front, a girl on a black pony, attended by a man, a boy, and a dog, follows a numerous flock of sheep along a rough road; a cow walks at her side.

15 × 22½ inches.

GEORGE ROMNEY.

Born 1734; died 1802.

85. PORTRAIT OF A LADY IN A BLUE DRESS.

Lent by Gray Hill, Esq.

Half-length, life-size figure, turned in three-quarters-view to our right; face in three-quarters-view in the same direction; dark blue eyes looking to the front; hair in powder and bound by a wide white ribbon; sky-blue dress, white *fichu*. Bought from the William Graham Collection, 1886.

25 × 20 inches.

PHILIP JAMES DE LOUTHERBOURG, R.A.

Born 1740; died 1812.

86. A SMALL LANDSCAPE.

Lent by John Cleland, Esq.

19 × 25 inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

87. PORTRAIT OF JULIANA, BORN HOWARD, WIFE OF THE NINTH LORD PETRE.

Lent by the Lord Petre.

A whole-length, life-size figure, walking from our left in a woody landscape, with a stream near her feet. The lady wears a large black hat, trimmed with large ribbons, her hair in powder, a white muslin *fichu*, pale puce gown and light blue petticoat, and a sash of the last-named colour. Over her shoulders is a black scarf, one end of which is held in her left hand. See Nos. 80 and 95, portraits of the daughter and husband of this lady.

For a biography of the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.

90 × 58½ inches.

PATRICK NASMYTH.

Born 1787; died 1831.

88. LANDSCAPE ON THE FIRTH OF FORTH.

Lent by David Price, Esq.

Closing evening effect; open view, with oaks and smaller trees; two roads meet in the foreground, and uniting, recede into the mid-distance; more remote the calm sea and a range of cliffs appear.

16 × 21½ inches.

GEORGE ROMNEY.

Born 1734; died 1802.

89. PORTRAIT, SUPPOSED TO REPRESENT MRS. FITZ-HERBERT.

Lent by Gray Hill, Esq.

Half-length, life-size figure, in three-quarters-view to our left; the face looks at the

spectator; a mass of unpowdered auburn hair ends in curls, of which one falls over each shoulder; low white dress, turned back from the full bust, dark green background.

24 × 19½ inches.

JULIUS CÆSAR IBBETSON.

Born 1759; died 1817.

90. VIEW OF CONWAY CASTLE.

Lent by General Sir H. P. de Bathe, Bart.

17½ × 23½ inches.

SIR JOSHUA REYNOLDS, P.R.A.

Born 1723; died 1792.

91. A STUDY IN THE STYLE OF WATTEAU.

Lent by Richard Gibbs, Esq.

A group of ladies and gentlemen wearing fancy costumes, and placed amid trees.

For Reynolds, see No. 163.

9½ × 16½ inches.

SIR HENRY RAEBURN, R.A.

Born 1756; died 1823.

92. A PORTRAIT OF MRS. BELL (BORN ROSS).

Lent by Lord Moncreiff.

Half-length, nearly life-size figure, dressed in white under a light orange mantle; dark hair; face turned in three-quarters-view to our left; open bust; red curtain.

29½ × 24½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

93. A LANDSCAPE.

For Constable, see No. 142.

19½ × 27½ inches.

Lent by W. Lockwood, Esq.

RICHARD WILSON, R.A.

Born 1714; died 1782.

94. A VIEW BETWEEN DOLGELLY AND BARMOUTH.

Lent by R. Rankin, Esq.

In the foreground is a mountain lake, where, quite in front, a man is dragging a net ashore; on our left rugged peaks are partly clad with trees; a dark rock and foliage are on our right; in the mid-distance the sandy estuary of the Mawddach is revealed by the sunlight, and, further off, the cliff-like ridge of Cader Idris is veiled, but not hidden, by the summer mist, which softens all the glowing air. This is a "composition" in Wilson's classic mood, not topographically correct.

Richard Wilson was one of the sons of a clergyman of good family, settled in Montgomeryshire; his mother was one of the Wynns of Leeswood. Wilson was born August 1, 1714, at Penegoes, in the above-named county; in youth, he lived at Mold Flintshire, where he was carefully educated by his father. Attracting by his taste for art, skill in painting, and especially by tracing figures upon a wall with a burnt stick, the attention of Sir George Wynn, a relation of his mother, he was, in 1729, sent to London and placed under the care of Thomas Wright, a painter who, like many of his craft at that time, lived in Covent Garden. Although not more than a respectable artist, Wright was a capital teacher, with whom the pupil studied more than six years; he made considerable progress and a reputation early in life. We find him painting for Hayter, Bishop of Norwich, portraits of the Prince (George III.) of Wales and his brother the Duke (Edward) of York. These full-length pictures were produced in 1749, when Wilson was thirty-five years of age. They were engraved by John Faber the younger, and published in 1751. Having hoarded money enough for the purpose he went to Italy in 1749 without having given much attention to landscape painting, for which he is now much honoured. "One day," says Thomas Wright, in his "Some Account of R. Wilson," 1824, p. 3, "while waiting for the coming home of Zuccarelli [the most admired of the pathetic and romantic landscapists of that time], upon whom he had called in Venice, he made a sketch in oil from the window of the apartment, with which that artist was so highly pleased that he strongly recommended him to apply himself to landscape painting." In this recommendation Joseph Vernet, the famous French marine painter, warmly joined, and at a later time, when desiring to possess a work of Wilson, he offered to exchange for it one of his own pictures. To this the Englishman readily agreed, and thenceforth Vernet placed the Wilson in his studio, where he often said to the *cognoscenti*, English as well as Continental, who visited him, "Don't talk of my landscapes, when you have so clever a fellow as your own countryman Wilson." At Venice our painter encountered Mr. Lock, of Norbury Park, Fanny Burney's friend, who is very often mentioned in her "Diary." With this gentleman Wilson travelled in many parts of Italy for some time, and for him painted several landscapes before going to Rome, where, and in the neighbourhood, he found materials for a very large proportion of his

future pictures. He remained sometime in Rome, before proceeding to Naples with Lord Dartmouth, who engaged him to paint several fine landscapes, two of which were at the British Institution in 1814. Wilson seems to have been in difficulties even before he returned to London in 1755, when, or soon after, he set up his easel "over the north arcade of the Piazza, Covent Garden," in the neighbourhood affected by Lely, Kneller, Thornhill and others. Thomas Sandby, afterwards an R.A., had the good taste and considerable honour, it is said, of recommending the Duke William of Cumberland to give Wilson a commission for a landscape, including figures of "Niobe and her children slain by Apollo." Accordingly he produced a picture, now much renowned in Woollett's engraved masterpiece, and of which there is a repetition in the National Gallery by Wilson himself, made for J. Wilton, the sculptor, R.A., who sold it to Sir George Beaumont, the friend of Wilkie, Haydon, and Jackson.

To the first public exhibition of paintings in England, which was held in 1760 at the Great Room of the Society of Arts in the Strand (not the existing room in the Adelphi), Wilson contributed "73, A large Landskip with the Story of Niobe;" this was bought, as above stated, by the Duke of Cumberland, and afterwards passed into the possession of the Duke of Gloucester, who lent it to the British Institution in 1814 as No. 206. In 1760 Wilson likewise exhibited "73, A small ditto (Landscape), the Monument of the Horatii on the Appian Way." See No. 168, *post*. With this was "74, ditto, the Banks of the River Dee." In 1761, Wilson sent six pictures to the Spring Gardens Exhibition. A view of Sion House painted for the King, the payment for which was to have been sixty guineas, caused, it is said, Lord Bute to remark that the price was too high. On this Wilson replied that if His Majesty could not pay that sum at once, he would take it in instalments. This explosion is said to have cost the unlucky painter the patronage of the Court. Nevertheless it is certain that, when the Royal Academy was established under royal auspices, Wilson took his place as a founder-member, and he contributed three landscapes to the first exhibition of that body; other works of his followed these in the same gallery until 1780, when he appeared for the last time, with "152, View of Tabley, Cheshire, the seat of Sir John Leicester." He was then living in Tottenham Street, Tottenham Court Road—a street where Bonington died, and much of Handel's music was produced—in the first and second floors, almost without furniture. After leaving the Piazza, in 1769, Wilson lived successively, always moving downwards, in Charlotte Street, Rathbone Place, No. 36; at 21, Norton Street; at 24 in the same street; at 85, Great Titchfield Street; in Great Queen Street; and at the corner of Foley Place, Great Portland Street. It was, no doubt, while he lived in Tottenham Street he was in that state of dire impecuniosity of which many stories have been told. It seems, however, that he did not lose his self-respect; and we are told by Cunningham that when Zoffany, painting a satirical picture of the Royal Academicians, represented Wilson with a pot of porter at his elbow, "he instantly selected a proper stout stick, and vowed he would give the caricaturist a satisfactory thrashing. All who knew Wilson made sure he would keep his word, but Zoffany prudently passed his brush over the

offensive part, and so escaped the cudgelling." We do not know that Zoffany painted such a picture of his brother R.A.s, although he certainly produced a fine one which is not satirical. When Wilson took a lease of the house in Charlotte Street, he told a friend that he liked the place "because no building north interposed between us and the open country." On the north side of this house are still to be seen two spacious arches, now blocked with bricks, but formerly occupied by windows, that on the first floor lighting the artist's show-room; that above it, his studio. It is recorded that when Woollett, another tenant of this house, finished engraving a plate, he was accustomed to announce the fact to the world by firing a small cannon from the roof. Constable died in the adjoining house, No. 35, and J. J. Jenkins, the water-colour painter, succeeded him as the tenant of the same. See "*Salisbury Meadows*," No. 142.

In 1776, on the death of F. Hayman, Wilson was glad to accept the Librarianship of the Royal Academy, although the salary attached to that office, amounting, it is said, to sixty pounds a year, was small. For this post his good literary education qualified him, and he held it until the death of his brother put him in possession of a small estate at Colomendie, Llanferres, near Mold, where he retired; he died there May 10 or 11, 1782. A collection of his works was exhibited at the British Institution in 1814. For Wilson, see further, No. 128.

Of the present exhibition, which is the richest in Wilsons of our generation, it may be said, in regard to a painter who died in 1782, that "Peter Pindar's" prophecy is fulfilled. In his "*Lyric Ode, VI.*," "Peter" said of the painter's fortune in a century to follow:—

"Till then, old red-nosed *Wilson's* art
Will hold its empire o'er my heart,
By *Britain* left in poverty to pine.
But, honest *Wilson*, never mind;
Immortal praises thou shalt find,
And for a dinner have no cause to fear.
Thou start'st at my prophetic rhymes:
Don't be impatient for those times;
Wait till thou hast been dead a hundred years."

35 × 53 inches.

GEORGE ROMNEY.

Born 1734; died 1802.

95. PORTRAIT OF ROBERT EDWARD, NINTH LORD PETRE.

Lent by the Lord Petre.

A life-size, three-quarters-length figure, in a peer's robes, standing, seen in three-quarters view to our left, before a table, on which lie "*Plans of Thorndon, Essex*," and scrolls of paper, with, near them, books and an inkstand.

This peer was the only son of Robert James, eighth Baron Petre, by Lady Anne Radcliffe, daughter of James, third and last Earl of Derwentwater, who was executed for treason. He married, first, Anne, daughter of Philip Howard, of Buckenham, Norfolk, niece of Edward, ninth Duke of Norfolk; and, secondly, Juliana, daughter of Henry Howard, Esq., of Glossop, the portrait of whose daughter, Catherine Anne, by Romney, is No. 80 in this gallery, lent by Lord Petre. Gainsborough's portrait of her mother is No. 87. The ninth Lord Petre died in 1801. Thorndon Hall, Essex, is an ancient seat of the family.

49 × 39 inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

96. CHARLES V. VISITING FRANCIS I.

Lent by T. Woolner, Esq., R.A.

The Emperor, who is clad in black and attended by nobles, one of his daughters and a dog, approaches the King from our left. The King is in the act of rising from a splendid couch in order to receive his guest; near him sits a sumptuously-attired lady.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.

11½ × 13½ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

97. PORTRAIT OF GENERAL WOLFE.

Lent by T. Woolner, Esq., R.A.

A life-size, three-quarters-length figure, in a military uniform, wearing a black cocked hat edged with lace, red coat; the left hand is in the vest; the face is in nearly three-quarters-view to our left. This picture belonged to Mr. Stulterd in 1839, and in 1883 it was sold for 225*l.* 15*s.*, with the collection of Mrs. Gibbons. For Gainsborough, see No. 151.

29 × 24 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

98. THE MANOR HOUSE.

Lent by Mrs. O. E. Coope.

For a biography of this artist, see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

18 × 23½ inches.

GEORGE MORLAND.

Born 1763; died 1804.

99. THE WHITE HORSE.

20½ × 27 inches.

Lent by Louis Huth, Esq.

SIR JOSHUA REYNOLDS, P.R.A.

Born 1723; died 1792.

100. PORTRAIT OF A YOUTH WITH A DOG.

Lent by Archibald Ramsden, Esq.

Half-length, life-size figure, in three-quarters-view to our right; bare-headed, brown hair; pressing a dog to his side with his right arm. Pale puce coat and white waistcoat; background of foliage and blue sky.

For the artist, see "Mrs. Thrale," No. 163, lent by Louisa, Lady Ashburton.

28½ × 24 inches.

JOHN W. EWBANK.

Born 1779; died 1847.

101. A LANDSCAPE.

12 × 18 inches.

Lent by J. Hope Finlay, Esq.

JOHN CROME (THE ELDER).

Born 1768; died 1821.

102. A BARGE WITH FISHERMEN AND WOUNDED SOLDIERS.

Lent by W. Fuller Maitland, Esq., M.P.

For the artist, see No. 76.

13½ × 19½ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

103. A PORTRAIT OF A LADY.

Lent by Sir George Beaumont, Bart.

For the artist, see No. 151.

28½ × 23 inches.

WILLIAM SIMSON.

Born 1800; died 1847.

104. EEL TRAPS ON THE ORWELL.

Lent by the Lord Justice General of Scotland.

13 × 17½ inches.

THOMAS STOTHARD, R.A.

Born 1755; died 1834.

105. JACOB'S DREAM.

Lent by the Lord Wantage.

This picture was No. 31 at the Academy in 1871. Sold for 18*l.*; re-sold for 300*l.* to Mr. Jones Loyd, afterwards Lord Overstone. See Mrs. Bray's "Stothard," 1851, p. 245.

49 × 39 inches.

SIR HENRY RAEBURN, R.A.

Born 1756; died 1823.

106. PORTRAIT OF THE REV. A. THOMPSON.

Lent by John Pender, Esq.

29 × 24½ inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

107. CONWAY CASTLE.

Lent by the Duke of Westminster, K.G.

Effect of sunlight broken by heavy clouds rolling towards a large rift which permits the bright light to fall in the foreground, a piece of sandy coast, while more than half the fortress, standing on a rock high in the middle distance, is in deep shadow. Between the spectator and the castle a small coaster lies half aground; a boat has come to the shore; near it is a cart; three men are at work upon the shore.

Painted c. 1815; sold, with Mr. J. T. Leader's pictures in 1840, for 120*l.* 15*s.* (?) ; again sold, with the Wynn Ellis Collection in 1876, for 2,940*l.*; exhibited at the Academy in 1877.

41 × 55 inches.

SIR THOMAS LAWRENCE, P.R.A., AND SIR EDWIN LANDSEER, R.A.

Born 1769; died 1830.

Born 1801; died 1873.

108. PORTRAIT OF THE HON. MRS. CUNLIFFE OFFLEY.

Lent by the Lord Houghton.

49 × 39 inches.

GEORGE ROMNEY.

Born 1734; died 1802.

109. PORTRAIT OF LOUISA, BORN CATHCART, AFTERWARDS COUNTESS OF MANSFIELD.

Lent by the Earl Cathcart.

A nearly life-size, whole-length figure, seated under a tree, nearly in profile to our left, with the arms folded, and dressed in a pale, lemon coloured gown, a gray scarfies over her knees. The design appears to have been adopted from an antique gem.

This lady was the third daughter of Charles, ninth Baron Cathcart, and Jane, born Hamilton; her eldest sister was Jane, Duchess of Atholl; her second sister was Mary, married to Sir Thomas Graham, after her death created Lord Lynedoch. Two portraits, by Gainsborough, at Castle Howard and the Scottish National Gallery, Edinburgh, are admired as those of "Mrs. Graham." The third daughter, Louisa, whose portrait is before us, was created Countess of Mansfield in her own right; she, as his second wife, married, David, seventh Viscount Stormont, who inherited the Earldom of Mansfield in 1793. He died in 1796, and she, in 1797, married the Hon. Robert Fulke-Greville, son of the first Earl of Brooke and Warwick. The Countess Louisa had children by both her husbands, and died July 11, 1843, one of the latest survivors of Romney's sitters. It was she who, as Dowager Countess of Mansfield, befriended Wilkie in 1806, and induced her son William, third Earl of Mansfield, to buy "The Village Politicians."

This portrait, painted while the subject was the Hon. Louisa Cathcart, was engraved by J. R. Smith while she was Lady Stormont, and, as such, published in 1781. The picture was at the National Portrait Exhibition, 1868. Another portrait of this lady, attributed to Romney, belongs to the Earl of Mansfield.

45 × 36 inches.

GEORGE ROMNEY.

Born 1734; died 1802.

110. PORTRAIT OF MRS. BUTLER.

Lent by J. Carwardine, Esq.

Half-length, life-size, nearly three-quarters-length figure, turned to our right, the dark eyes look to the front; wearing her hair powdered and rolled up from the forehead, a large white cap, mantle and *fichu*; dark background.

Mrs. Butler, born Penelope Carwardine, a friend of Romney, was a miniature painter. She was born in Herefordshire in 1730; instructed in her art by Ozias Humphrey; she exhibited in Spring Gardens with the Society of Artists in 1761 and 1762 as "Mrs. Carwardine." She sat to Romney for this picture in 1790; and lived at 1, James Street, Buckingham Gate; she married Mr. Butler, organist of St. Martin's and St. Anne's, Westminster, and quitted the practice of her profession; copies by her of Reynolds's pictures are sometimes met with. She was a sister of Mr. Thomas Carwardine, whose wife and child, in a group by Romney, are in this exhibition, No. 148.

29 X 24 inches, oval.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

III. THE MOUTH OF THE THAMES, ISLE OF SHEPPEY IN THE DISTANCE.

Lent by the Duke of Westminster, K.G.

For Turner, see No. 137.

12½ X 17½ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

II2. PORTRAIT OF MISS "NANCY" PARSONS, AFTERWARDS VIS-COUNTESS MAYNARD.

Lent by the Marquis of Lansdowne.

A half-length, life-size figure, seen to the hips; figure nearly in full view; head in three-quarters-view to our right; hands crossed at the waist; wearing a turban of white tissue embroidered with gold, white muslin *fichu*, spotted yellow scarf and dark green gown.

This "notorious beauty," whom "Junius" described as "the chaste and virtuous mistress of our present Prime Minister," the third Duke of Grafton, is said to have been the daughter of a tailor in Bond Street. She ran away to Jamaica with a West India captain named "Hoghton." When weary of this *liaison* she returned to London, and became acquainted with the Duke of Grafton, who, though married to the Hon. Anne, born Liddell, openly kept her as his mistress, and thus incurred the fierce denunciations of "Junius." She was accused of selling the patronage of the Duke. Walpole wrote to Sir H. Mann, Nov. 7, 1771:—"You know of no Mrs. Horton but the Duke of Grafton's Mrs. Horton—the Duke of Dorset's Mrs. Horton, everybody's Mrs. Horton." She was the "nymph who is almost as chaste as she's fair." She married July 12, 1776, when "in the sere and yellow leaf," the much younger Charles, second Viscount Maynard. She is not to be confounded with another Mrs. Anne Horton, sister

of Colonel Luttrell, who, in 1771, married Henry Frederick, Duke of Cumberland, and was painted by Gainsborough, walking in a park with her husband, and again singly in a white dress. The present picture was at the International Exhibition, 1862, and at the National Portrait Exhibition, 1867.

For a biography of the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.

35 × 27½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

113. A LANDSCAPE.

For Constable, see No. 142.

26½ × 18½ inches.

Lent by W. Lockwood, Esq.





EAST GALLERY.

—*—

SECOND ROOM.

—*—

WILLIAM MULREADY, R.A.

Born 1786; died 1863.

114. A FARRIER'S SHOP.

Lent by T. Woolner, Esq., R.A.

15 × 20 inches.

WILLIAM MULREADY, R.A.

Born 1786; died 1863.

115. BATHERS.

Lent by T. Woolner, Esq., R.A.

The back view of a young woman, naked; her light brown hair is bound about her head; landscape background, with water, and several women bathing; effect of bright sunlight. Painted in 1849. It is not to be confounded with the artist's "Women Bathing" which was painted in 1848. Both pictures were in the Baring Collection. That before us appeared as No. 357 at Manchester in 1857; in the exhibition of Mulready's works formed by the Society of Arts in 1864; it was at the International Exhibition, 1862, and at Paris in 1855.

18 × 14 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

116. PORTRAIT OF MISS LAVINIA FENTON, AFTERWARDS DUCHESS OF BOLTON.

Lent by C. Brinsley Marlay, Esq.

A bust, low-edged dress, face in three-quarters-view to our right, hair rolled off the forehead, flowers in her bosom, pearl necklace.

She was the daughter of—Fenton, a lieutenant in the navy, born about 1708. Known as Mrs. Beswick; appeared at the Haymarket as “Monimia” in “The Orphan,” 1726; famous as a singer, and as the original “Polly Peachum,” in “The Beggars’ Opera;” married (his second wife) to Charles Paulet, third Duke of Bolton; died January 24, 1760, buried at Greenwich.

A portrait of Miss Fenton, by Hogarth, was bought at S. Ireland’s sale in 1801, for 5*l.* 7*s.* 6*d.*, by Mr. Seguer, and was exhibited, with other works of Hogarth, at the British Institution in 1814, as the property of Mr. G. Watson Taylor. At his sale in 1832 it produced 50 guineas. The work before us was No. 240 at the National Portrait Exhibition, 1867, and No. 265 at the Royal Academy in 1878.

Miss Lavinia Fenton’s portrait is included in the “Scene from the ‘Beggars’ Opera,” by Hogarth, of which there is more than one version, including that which belongs to the Duke of Leeds; see, in this collection, No. 25. When Gay’s famous opera was first performed, January 29, 1728, Miss Fenton’s success in the character of “Polly” was tremendous, and, among other things, “Polly Peachum, a New Ballad,” appeared, beginning thus, with reference to the effect produced by her singing, as represented in Hogarth’s picture of the scene:—

“Of all the belles that tread the stage,

There’s none like pretty *Polly*,

And all the musick of the Age,

Except her voice, is Folly;

The waining nymphs of Drury Lane

I now can bear no longer;

And, when she’s present, I disdain

My quondam favourite *Younger*.

* * * * *

Compar’d with her, how flat appears

Cuzzoni or *Faustina*,

And when she sings I shut my ears

To warbling *Senesino*,” etc.

In April following “Polly Peachum’s Jests” appeared, and mankind raved about Miss Fenton. Gay wrote to Swift, July 6, 1728: “The Duke of Bolton has run away with Polly Peachum, and settled 400*l.* a year on her during pleasure; and upon disagreement 200*l.* a

year." The Duke died in 1754. On February 3, 1760, Walpole wrote to Mann: "The famous Polly, Duchess of Bolton, is dead, having, after a life of merit, relapsed into her Pollyhood. Two years ago, ill at Tunbridge, she picked up an Irish surgeon. When she was dying, this fellow sent for a lawyer to make her will, but the man, finding who was to be her heir, instead of her children [three sons born before her marriage to the Duke], refused to draw it. The Court of Chancery did furnish one other, not quite so scrupulous, and her three sons have but a thousand pounds a-piece, the surgeon about nine thousand." Thomas Warton thus described her when young:—"She was very accomplished; a most agreeable companion; had much wit and good strong sense, and a just taste in polite literature. Her person was agreeable and well made, though she could not be called a beauty. I had the pleasure of being at table with her, when her conversation was much admired by the first characters of the age, particularly by the old Lord Bathurst and Lord Granville."

The Leigh Court portrait of Miss Fenton, as "Polly Peachum," by Hogarth, and representing a much younger woman than this picture gives us, was sold in June, 1884, for 800 guineas; it is now in the National Gallery.

For a biography of the artist, see "Mrs. Hogarth," No. 24, lent by H. B. Mildmay, Esq.

$23\frac{1}{2} \times 19\frac{1}{2}$ inches.

GEORGE VINCENT.

Born 1796; died 1831.

117. A LANDSCAPE.

Lent by Archibald Ramsden, Esq.

Bright, clear effect; two cows and their herd on the banks of a river in the foreground; on our right, a meadow and trees; on our left, beyond the water, a sunlit meadow with trees.

This picture resembles the work of James Stark more than that of G. Vincent.

19×24 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

118. PORTRAIT OF HENRY, DUKE OF NEWCASTLE, K.G.

Lent by John Pender, Esq.

Half-length, in three-quarters-view to our left; wearing a cocked hat. For Hogarth, see No. 24.

$29\frac{1}{2} \times 24$ inches.

PETER DE WINT.
Born 1784; died 1849.

119. HARVEST-TIME.

18 × 39 inches.

Lent by John Sarson, Esq.

JOHANN ZOFFANY, R.A.
Born 1733; died 1810.

120. PORTRAITS OF PARSONS AND TWO OTHERS IN THE PLAY OF
"THE KAISER."

LANDSCAPE PAINTED BY R. WILSON, R.A.

39 × 49 inches.

Lent by Sir George Beaumont, Bart.

JOSEPH MALLORD WILLIAM TURNER, R.A.
Born 1775; died 1851.

121. THE VINTAGE AT MACON.

Lent by the Earl of Yarborough.

Calm autumnal afternoon; the sun descends in the middle of the picture and is partly veiled by clouds. In this rich but subdued light the river appears in a curving vista, which is crossed in the mid-distance by a bridge; a vast plain, visible from the foreground, extends to the horizon, where cliff-like hills are almost lost in the vaporous air; in the foreground many figures such as Claude affected, are dancing in classic draperies; two dark trees are grouped near our right; the sides of the composition are closed by foliage. For Turner, see No. 137.

This picture was finely engraved in an, as yet, unpublished plate by Mr. Thomas Oldham Barlow, R.A.

Shown at the Academy in 1803 as "The Festival upon the opening of the Vintage at Macon;" it was at the same Exhibition in 1875, and No. 229 at Manchester in 1857.

57 × 93 inches.

HERBERT PUGH.
Born ; died c. 1788.

122. A VIEW OF LONDON BRIDGE.

Lent by Messrs. Henry Graves & Co.

Herbert Pugh was, said Redgrave, born in Ireland; came to London, about 1758; received

a premium from the Society of Arts; was one of the contributors to the first exhibition of pictures in London, which was formed in the Great Room of the Society of Arts in the Strand, 1760, when he sent "No. 45, a Landscape and Cattle." He contributed similar works, forty in all, to successive exhibitions held in Spring Gardens, by the Society of Artists of Great Britain, or the Incorporated Society, of which he became a member in 1766. There is a large landscape by him in the Lock Hospital. To him are due some of the inferior pictures of coarse and mean subjects which are frequently ascribed to Hogarth. Some of his works were engraved by Goldar. He lived in the Piazza, Covent Garden, and was heard of in 1788; shortly after which he died, it is said of intemperance.

39 X 49 inches.

WILLIAM HOGARTH,

Born 1697; died 1764.

123. PORTRAIT OF A LADY.

Lent by S. N. Castle, Esq.

For Hogarth, see No. 24.

34½ X 28½ inches.

HERBERT PUGH.

Born ; died c. 1788.

124. A VIEW OF LONDON BRIDGE.

Lent by Messrs. Henry Graves & Co.

For an account of this artist, see No. 122, another picture with the same title, lent by the same owners.

39 X 49 inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

125. SEA PIECE.

Lent by the Duke of Westminster, K.G.

For Bonington, see No. 330.

21 X 32½ inches.

JOHANN ZOFFANY, R.A.

Born 1733; died 1810.

126. PORTRAITS OF GARRICK AND KING IN "LETHE."

LANDSCAPE BY R. WILSON, R.A.

Lent by Sir George Beaumont, Bart.

39 × 49 inches.

JAMES WARD, R.A.

Born 1769; died 1859.

127. MORNING GREY.

Lent by W. H. Oliver, Esq.

Silvery effect of an early autumnal morning; the sky is almost covered with soft, white clouds; in front, in the centre, is the last hollow fragment of an oak on the bank of a pond, where cattle have gathered to drink; willows and a rising meadow are seen beyond the water. On the back of the Academy board on which it is painted is a long memorandum by the artist, giving the names of the cattle.

Painted in 1853; exhibited at the Academy, in 1885.

19½ × 25½ inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

128. A PORTRAIT OF THE ARTIST (? BY R. MENGES).

Lent by Sir Clare Ford.

Life-size, half-length, in three-quarters-view to our right, holding a palette and brushes on his left thumb; the face is in three-quarters-view to our right and lighted from our left; the eyes look to the front. On the head a brown kerchief is folded, its ends hang behind the neck.

Here is another portrait of Wilson, for whose biography see "A View between Dolgelly and Barmouth," lent by R. Rankin, Esq.; "In person he was above the middle size; his frame was robust, and inclined to be corpulent; his head was large, and his face red and blotchy; he wore a wig with the tail plaited into a club, and a three-cocked hat, according to the fashion of his time. In his earlier days, when hope was high, he was a lover of gay company, and of gay attire; he sometimes attended the Academy in St. Martin's Lane in a green waistcoat, ornamented with gold lace. He loved truth and detested flattery, and he could endure a joke, but not contradiction. He was deficient in courtesy of speech—in those candied civilities which go for little with men of sense, but which have their effect among the shallow and the vain. His

conversation abounded with information and humour, and his manners, which were at first repulsive, gradually smoothed down as he grew animated. Those who enjoyed the pleasure of his friendship, agree in pronouncing him a man of strong sense, intelligence and refinement, and in every way worthy of those works which preserve the name of Richard Wilson."—See Allan Cunningham's "Life" of Wilson. See No. 94, *ante*.

Edward Edwards, in his "Anecdotes," 1808, tells us Wilson had pupils in landscape painting while he lived in Rome, where his works were much esteemed, and that Raphael Mengs, an artist now almost forgotten, but, who, in his own day, ranked with the highest, painted his portrait, for which Wilson, in return, painted a landscape. Sir W. W. Wynn, Wilson's liberal patron, bought this portrait, and it "is now," said Edwards, "in the collection of the present Baronet." The picture before us was No. 834 at the National Portrait Exhibition, 1868, as the work of "R. Wilson, R.A., or R. Mengs." It was given by the artist to Mr. Benjamin Booth, a relation of the present owner. Edwards remarked that there was very little doubt that Wilson painted landscapes before he went to Italy. A work so produced was engraved by J. S. Miller. Reynolds's reference to Wilson in a "Discourse to the Students of the Royal Academy," December 10, 1788, is well known, but it has been received by many in a manner which is manifestly unfair to the speaker. Amongst the pupils of Wilson were Farington and W. Hodges, R.A.s.

Of the portrait by Mengs, Sir William Beechey, R.A., one of Wilson's friends, thought it like the original:—"Afterwards his nose grew very large, and that and his chin very red, so much so as to attract notice in the street, to avoid which, he walked with a handkerchief to his face. His lips were thin and compressed." Many of his pictures Wilson sold for six or seven guineas each; many drawings he sold to P. Sandby for half-a-crown a-piece. "A few shillings purchased, in Drury Lane, all the implements and relics of the art and property of this inestimable artist." A note on p. 107 of T. Wright's "Account of Wilson," remarks that in addition to Mengs's portrait in the possession of Sir W. W. Wynn, another, by Mengs, was at the British Institution in 1814, belonging to Miss Booth. It was No. 141, and appears to be that before us. The Royal Academy has a portrait of Wilson, by himself, which was No. 167 at Manchester, in 1857.

This picture was engraved by W. Bond, as by R. Mengs, and as the frontispiece to Wright's "Some Account of Wilson," 1824. It is more like a Mengs than a Wilson. Sir W. W. Wynn's version by Mengs, was at Manchester in 1857.

29½ × 24½ inches.

JOHN CROME (THE ELDER).

Born 1768; died 1821.

129. A COTTAGE AND TREES.

Lent by the Duke of Westminster, K.G.

For Crome, see No. 76.

21½ × 16½ inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

130 THE DRUNKEN FARRIER.

Lent by John Pegg, Esq.

20 × 27½ inches.

JAMES STARK.

Born 1794; died 1859.

131. THE WOODCUTTERS.

Lent by Dr. Porteous.

17½ × 15 inches.

GEORGE VINCENT.

Born 1796; died 1831.

132. A VIEW OF ST. PAUL'S FROM WATERLOO BRIDGE.

Lent by W. Lockwood, Esq.

53 × 75 inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

133. PORTRAIT OF THE ARTIST.

Lent by R. Rankin, Esq.

To the waist, life-size, as a young man, figure in three-quarters-view to our left; face nearly in full view to the front, and seen in strongly contrasting light and shade; both hands rest on the edge of a portfolio; the right hand holds a portcrayon; wearing a dark coat, yellow waistcoat, white cravat and large stiff white collar. Given by Wilkie to Sir W. Knighton, and lent by him to the National Portrait Exhibition, 1868; sold at his sale, 1885, for 115*l.* 10*s.*

28½ × 24 inches.

WILLIAM AIKMAN,

Born 1662; died 1731.

134. PORTRAIT OF JOHN GAY, AUTHOR OF THE "BEGGARS' OPERA."

Lent by the Lord Scarsdale.

A life-size bust, nearly in three-quarters-view to our left; eyes to the front; blue cap on shaven head; blue coat.

W. Aikman was an accomplished follower of Sir Godfrey Kneller, and born October 24,

1682; one of the ablest of that numerous class which continued in Great Britain until the advent of Sir Joshua Reynolds, was the only son and inheritor of the owner of the estate of Carney, near Arbroath, in Forfarshire, where the Aikmans had long been seated. He was educated at Edinburgh, and intended to cultivate his father's profession as a barrister. Fond of drawing and attracted to the practice of art by the pictures of Sir John Medina, who was at that time painting the magnates of the Scottish metropolis, Aikman, on coming of age in 1703, abandoned the law and placed himself as a pupil with that artist, being, as it appears, according to the practice of the time, regularly apprenticed. He remained with this teacher three years, and never ceased to be more or less influenced by the instructions he thus received. On the death of his father, Aikman, in 1707, sold the estate which descended to him, proceeded to Rome, and remained there three years also. At this time he parted with his reverence for the mode of Kneller, in regard to whom, as Reynolds told us, "there was a period when to name Van Dyck in comparison with Sir Godfrey, was to incur contempt." He was one of the earliest western artists who, following the example of G. Bellini, visited Constantinople and Smyrna. Returning to Italy he made a brief stay in Rome and Florence, and in 1712 arrived in Edinburgh. The death of Medina, which had occurred in the preceding year, and the patronage which he soon obtained of John, the second and great Duke of Argyle, the most important man in Scotland at that date, rapidly placed Aikman in the conspicuous and profitable position which he held till, acting by the advice of the Duke, he, in 1723, came to London, where he settled and found ample employment in painting the portraits of many lords and ladies, men of science and literati, artists and soldiers, especially those who were, as it was said at the time, "of the Scottish persuasion." He lived in Leicester Fields, which had not yet become "the pouting place of princes," and was still very near the open fields, with a labyrinth of courts between its lines of irregular houses and the Royal Mews on the south; Newton was then living in a brick house of moderate size in St. Martin's Street, east side, and the locality was attractive to all the ablest Englishmen of the day, whom Aikman must have often seen during his residence in the famous place, with the Princess Caroline and her husband Frederick of Wales for his neighbours at Leicester House, on the north side of it. The painter of the picture before us went to "the Fields" nine or ten years before Hogarth set up his sign of the "Golden Head," the then common sign of artists, and it is probable that Aikman was the first of his profession who went there. As the lodgers of the widow Hogarth, Runciman, the Scottish painter of portraits, and Cheeseman, who engraved "The Lady's last Stake," by Hogarth (now in this gallery), were found there at a later date. Aikman, little thinking at whom he looked, may often have seen Hogarth, as Nollekens told John Thomas Smith he had seen him, "when a young man, saunter round Leicester Fields, with his master's [Gamble, the silversmith, of Cranbourne Alley] sickly child hanging its head over his shoulder." John Graham, Master of the Trustees' School at Edinburgh, teacher of Wilkie, Burnet and others, lived in the "Fields" at the beginning of the present century, and there Mulready, while still a little

boy, went to sit to him for the youthful Solomon. It was not till 1760 Reynolds moved from Great Newport Street into the "Fields," and became the *vis à vis* of Hogarth, with "Athenian" Stuart on the south side of the square, and neither of them the great moral painter's friends. In this place Aikman associated with Kneller, Arbuthnot, Swift, Pope, Gay (whose portrait is before us, and this, with another now in the National Gallery at Edinburgh, were painted there), Thomson of "The Seasons" (whose portrait by Aikman, Lord Lyttelton has), William Somerville, of "The Chase," Mallet, the Scotch dramatist, and a great many others. Aikman introduced Thomson to Sir R. Walpole. Among his more distinguished sitters were Archibald, Lord Islay, brother of John, Duke of Argyle, whom he succeeded as third duke; Patrick, Earl of Marchmont, the diplomatist, then known as Lord Polwarth; Thomas, Earl of Haddington, whose portrait was engraved by John Smith as that of "Simon, the Dutch Skipper," in allusion to the peer's Hanoverian proclivities; Charles, Lord Cathcart, the soldier; Allan Ramsay, author of "The Gentle Shepherd," and the famous "Cardinal" Carstairs. Redgrave's "Dictionary of Artists" states that several of Aikman's full length portraits are at Blickling, in Norfolk, and that the Duke of Devonshire possesses an unfinished large picture by him, in three compartments, of the Royal Family. While in Italy, Aikman collected pictures for the Duke of Kingston. He died of grief at the death of John, his eldest son, a youth of eighteen, at his house in Leicester Fields, June 7, 1731, and was buried with his son in Greyfriars Church, Edinburgh, near where his friend Allan Ramsay was interred. Mallet's epitaph contains these lines :—

"By Virtue, as by Nature, close allied,
The painter's genius, but without the pride;
Worth unambitious, wit afraid to shine,
Honour's clear worth, and Friendship's warmth divine."

Thomson produced verses "On the Death of Mr. Aikman" :—

"Oh, could I draw, my friend, thy genuine mind,
Just as the living forms by thee designed;
Of Raphael's figures none should fairer shine,
Nor Titian's colours longer last than mine.

* * * *

A friend, when dead, is but removed from sight,
Hid in the lustre of eternal light;
Oft with the mind he wonted converse keeps
In the lone walk, or when the body sleeps
Lets in a wandering ray, and all elate
Wings and attracts her to another state;
And, when the parting storms of life are o'er,
May yet rejoin him in a happier shore."

John Gay was born at Barnstaple in 1688, and apprenticed to a mercer in London; quitting this occupation he published "*Rural Sports*," his first book, with a dedication to Pope, whose fast friend he thenceforth became; in 1714 he was appointed Secretary to the Earl of Clarendon, then Ambassador to Hanover. Disappointed in the fruits of Court patronage, confined himself to dramatic and poetic efforts; gathered many friends, including some of the most distinguished; in later life he resided with the Duke and Duchess of Queensberry. He died December 4, 1732, and was buried in Westminster Abbey; near his grave is now a monument by Rysbrack, erected in his honour by the above-named Duke and Duchess, with an inscription by Pope. His "*Beggars' Opera*" was produced in 1728; his "*Fables*," which, with the opera, have more than other works preserved his name, were written for the amusement of the little Duke of Cumberland; his "*Trivia*, or the Art of Walking the Streets of London," and the ballad "*Black-eyed Susan*" are still widely known. For the "*Beggars' Opera*," see Nos. 25 and 251; and "*Miss L. Fenton*," No. 116 in this catalogue. Vertue, says Walpole, commended Aikman's portrait of Gay for its fidelity, and quoted the following lines by S. Boyse:—

As nature, blushing and astonished, eyed
 Young Aikman's draught, surprised the Goddess cried,
 "Where didst thou form, rash youth, the bold design
 To teach thy labours to resemble mine?" etc.

This portrait was engraved by F. Kyte, with his later signature as "*F. Milvius*," and "*sold by John Heney, at Mr. Gay's Head, Tavistock Street.*"

Aikman's portrait, by himself, is in the gallery of artists' portraits at the Uffizi, Florence.
 22½ × 16½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1827.

135. THE LOCK.

For Constable, see No. 142.

35 × 29½ inches.

Lent by A. Andrews, Esq.

PHILIP JAMES DE LOUTHERBOURG, R.A.

Born 1740; died 1812.

136. A LANDSCAPE.

Lent by Thomas Ashton, Esq.

View of a rocky valley, with a road dipping from our left towards a ford near the front on our right; in the middle-distance is a building with a square tower, like a fortress. On our left the banks are rocky; on the other side they are covered with foliage.

38 × 52 inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

137. PORTRAIT OF THE PAINTER?

Lent by C. Wentworth Wass, Esq.

Half-length, life-size, nearly in full view; bareheaded; wearing a white stock and collar, dark coat and waistcoat. In some respects this portrait resembles that of Turner by himself, now in the National Gallery. It is said to represent Turner about the year 1800.

Turner was the son of a barber and wig-maker, who carried on his craft at No. 26, Maiden Lane, Covent Garden, where, on the site now occupied by the third house as we go eastward from Chandos Street, and on the north side of the lane, the artist's birthplace stood. A narrow passage, called "Hand Court," the width of which reduced the extent of the ground floor of the house, gave access to a girls' charity school connected with the parish of St. Paul, Covent Garden, which stood in the rear of Turner's house. In this passage was a side door for the barber's convenience, by means of which visitors might enter the house without disturbing Turner *père* in the exercise of his craft. Here, April 23rd, 1775, he was born. The oldest dated drawing of his was made from Margate Church in 1784. He went to school at Brentford, 1785; became a Student in the Royal Academy in 1789; as "T. W. Turner" he exhibited for the first time at Somerset House, in 1790, "644, View of the Archbishop's Palace at Lambeth." This water-colour drawing Mrs. Courtauld lent to the Academicians in 1887. Like all the examples produced by him in early life, it is very elaborate and bright. Turner first visited Wales in 1792; his address and workshop being at his father's house; with, for a time, the addition of "Hand Court," probably given to indicate the side entrance, named above. Having exhibited many drawings he, in 1797, sent to the Academy his first oil picture, "Moonlight, a Study at Millbank," probably the little, careful, and hard, but very expressive and pathetic example with that name now in the National Gallery. His success, founded on drawings, was very considerable, and he rose to fame long before anybody thought of writing about him. He was made an A.R.A. in 1799. This was a very exceptional honour for one who, being only twenty-four years of age, could not have been elected sooner. In this year he left his father's house for No. 64, Harley Street, a place the comparative grandeur of which proves how greatly Turner had "got on." He went to Scotland in 1800; in the next year to the Continent; in 1802, having painted Lord Yarborough's "Vintage at Macon" (now in this Gallery) he was elected an R.A., another proof of the high place he had won, after an unusually short A.R.A.-ship of two years. "Calais Pier," now at the National Gallery, was at the Academy in 1803. Turner was again on the Continent in 1804; in 1805 he produced the great picture of "A Shipwreck," in the National Gallery and "Dunstanborough Castle" (exhibited in 1798), No. 69, which the Duke of Westminster has lent to Sir Coutts Lindsay. On seeing these pictures it is easy to understand that the artist had reached the summit of his profession long before he was thirty years of age; in 1807 he began the "*Liber Studiorum*;" in 1808, still working in

Harley Street, he took a suburban residence at West End, Hammersmith, a region which was then quite fresh, and delightful for the river view, which had charmed De Loutherbourg so much that he lived, and was content to die there. The Hammersmith house of Turner stood where a seed-crushing mill is now; it was of a moderate, but comfortable size, and its garden, intersected by the Church Path, extended to the water's edge, with, close to the bank, a summer-house, in which the artist was wont to paint skies and water views from nature. The house, a white one, with another house at its side, was on the north of the Church Path. The painter remained at Hammersmith from 1808 till 1811 or '12, if not till 1814, when he gave his address at Solus Lodge, Twickenham. From 1812 his town house is found at 47, Queen Anne Street, West; here he lived and worked till his death. The house has been destroyed. He began the "Southern Coast" series in 1814; went to Italy in 1819; published "The Rivers of England" in 1824; began "England and Wales" in 1826; his father died in 1830, and he began the "Rivers of France" in 1833. He died in a little cottage on the riverside between Cremorne Gardens and Battersea Bridge, on the 19th of December, 1851, and was buried in St. Paul's.

29 × 24 inches.

GEORGE ROMNEY.

Born 1734; died 1802.

138. PORTRAIT OF WILLIAM HAYLEY, THE POET, OF EARTHAM.

Lent by J. Carwardine, Esq.

Bust, in profile to our left, wearing his own hair; a red mantle is over the shoulders.

23 × 18½ inches.

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

139. COTTAGE INTERIOR, WITH FIGURES.

Lent by S. N. Castle, Esq.

16 × 13½ inches.

REV. JOHN THOMSON (of Duddingston).

Born 1778; died 1840.

140. A LANDSCAPE.

Lent by Lockhart Thomson, Esq.

11½ × 9 inches.

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

141. THE SOLDIER'S RETURN.

Lent by the Executors of the late Major C. P. Teesdale.

13½ × 10½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

142 SALISBURY MEADOWS.

Lent by Thomas Ashton, Esq.

Within the lofty arch of a rainbow the cathedral appears revealed by bright rainy sunlight and distinct in the dark shadows of that effect; the brightest illumination is on the west front, which is half in shadow, half in light. The sky is nearly covered with smoke-like and purplish storm clouds, dashed with white and brassy lustre. On our left is a group of oaks and beeches, beyond which is the tower of a church. The river coming from near these trees crosses the foreground and, curving, approaches the cathedral only to turn away to our right; three horses draw a waggon in the stream, a man lounges in the vehicle; foreground of large-leaved herbage and weather-worn stakes; in the distance are red-roofed houses, large elms and a poplar. A black-and-white shepherd's dog, such as Constable very often painted, stands on the bank in front.

The artist of this famous picture was the second son of Golding Constable, a well-to-do miller, descended from a good Yorkshire family, and he was born at East Bergholt, on the Stour, in Suffolk, June 11, 1776, *i.e.*, three years before Callcott, an artist from whose inspiration his seems to be separated by centuries of changing sentiment and technical qualities most diverse. Constable was so delicate a child that he was not expected to live, and was baptized on the day of his birth; in after life he became strong and healthy; going to school at Dedham, he failed to distinguish himself, except in penmanship; his father wished the boy to enter the Church, or, failing that, to become a miller like himself. The warmest affection for the landscape of the Stour, which, as he said, "made him a painter," and great facility with the pencil and brush, diverted young John from "schooling," a clerical life, and from corn grinding; to the last, however, he dutifully devoted himself for about a year, while he was known as "the handsome miller." In 1795, Constable *père* yielded to his son's wish and allowed him to go with an introduction to Sir G. Beaumont at Dedham, who wisely put before him as models some of Girtin's drawings. In 1795 he went to London in search of a master; he seems to have failed to satisfy himself in this respect, for we next find him at home, helping his father as a clerk. He was again in the metropolis, and, February 4, 1799, was admitted a Student in the Royal Academy, with lodgings at 23, Cecil

Street, in the Strand. Besides the Academy he worked with Ffarington and R. R. Reinagle, copied a Claude, a Tempesta, a Ruysdael, and two Wilsons, and he confessed himself able, at Ipswich, "to see a Gainsborough in every hedge and hollow tree." At this period, however, he was painting portraits, and a historical subject or two. In 1802 he, nevertheless, made his *début* at Somerset House, as the painter of "19, A Landscape." His address was 50, Rathbone Place, whence he wrote to his friend, John Dunthorne, "I have got three rooms in a very comfortable house; my large room has three windows in front. I shall make that my shop, having the light from the upper part of the middle window, and by that means I shall get my easel in a good situation." This house ought to be inscribed in Constable's honour; it is easily identifiable, although the meddling busibodies of the local Board of Works, ignorant, and eager to efface the history of their district, have changed its number, as well as those of other houses in Charlotte Street, close by, where Woollett, Constable, and J. J. Jenkins lived. Constable died in 35, Upper Charlotte Street, next door but one south of North Street. R. Wilson lived for some time at No. 36, the corner house.

Going to West for counsel he heard the golden words which undoubtedly influenced his art:—"your skies should always aim at brightness," and "your darks should look like the darks of silver, not of lead or of slate." The young man studied anatomy under John Brookes. For a long time the public remained unimpressed by the fresh, rich and lucid art of Constable. If anyone painted skies sympathetically, often the grandest and most beautiful parts of his much-loved Suffolk landscapes, it was the miller's son, who, even while he profited by what little advice the amateur, John Dunthorne, could bestow upon him, seems to have been moved by the gladness, majesty, and wealth of colour and light he discovered in cloudland. West's hints fell, therefore, upon fertile ground. Although, except in 1804, Constable never failed to exhibit pictures at the Academy until his death, he had to instruct his public in the first part of this long period, and it was not till 1812, when he produced "Flatford Mill," exhibited as "A Water Mill," and evoked the praises of West, that, apart from his own circle, anything like applause was vouchsafed to him. In the meantime we find him at 15, America Square; 3, Spur Street, Leicester Square; 13, Percy Street; 49, Frith Street; 63, Upper Charlotte Street; and 1 and 8, Keppel Street, all good addresses, and such as indicate nothing like poverty on the part of one who, being a second son, could not expect much from a father with two daughters and a third son to provide for. He was longing to marry, but the lady declined until, as she said, she could "coin" or he had more than £400 a year. Until 1814 he had not "sold a picture to a stranger." Married in 1816, he settled in Keppel Street. In 1823 he removed to 35, Upper Charlotte Street, as above.

The Academy and British Institution received Constable's pictures, and his way was a winning but slow one until 1819, when his large "View on the River Stour" added greatly to his reputation, and secured his election as an A.R.A. in the place of Hilton, promoted. Collins, whose popularity may have retarded the good fortune of Constable, was promoted in the same year, 1819, with Abraham Cooper. Apart from this, as his friend Leslie has related, Constable's

"house was filled with his unsold pictures, and, courting notice, he advertised 'Mr. Constable's Gallery of Landscapes, by his own hand, is to be seen, *gratis*, daily, by application at his residence'" in Charlotte Street, as above, where he had a sort of gallery. "The Hay Wain," lately given by Mr. H. Vaughan to the nation, was at the Academy in 1821.

A French dealer seems to have been the first to throw the golden light of honour on the great Suffolk painter. Attracted by what he saw this gentleman induced Constable in 1825 to send pictures to the Louvre. The result was prodigious, and a Gold Medal was awarded to the artist of "The Hay Wain," above named; at the same time medals were awarded to Bonington and Copley Fielding. He obtained another Gold Medal at Lille, in 1826, for "The White Horse." This recognition not only encouraged Constable, but it seems to have reacted at home on his fortunes. In 1827 we find him taking a country house in Well Walk, Hampstead, which he, with that in Charlotte Street, retained till the last. In 1828 his wife died there. In 1829 he was elected a Royal Academician, and began to prepare his work on "English Landscape." In 1830 his "Dell in Helmingham Park," one of his finest works, was at the Academy. It was there again last winter (1887). He exhibited "Salisbury Cathedral from the Meadows," the picture before us, in 1831. In 1833 he lectured on landscape in the Hampstead Assembly Rooms; in May, 1836, he again lectured on the same subject at the Royal Institution, Albemarle Street. Of the self-reliance of the over-sensitive and very excitable painter, Leslie has given us anecdotes; none of these is better than that which represents him as having adopted a suggestion of an amateur and changed part of "A Dell in Helmingham Park." He resisted a second piece of counsel with:—"Very true, but don't you see I might go on and make the picture so good that it would be good for nothing?" He was nervous and despondent by constitutional habit. His friends knew this so well that Archdeacon Fisher, the closest of them, once urged him . . . make yourself easy as to money matters; write for anything you want, and send me any picture in pledge you think proper." * * * "Whatever you do, Constable, get rid of anxiety. It hurts the stomach more than arsenic." * * "You want a staff just at present. Lean on me, *hard!*" His later years witnessed the gradual breaking up of Constable's health. After 1830, he was, with convalescent intervals, ill; but he continued to paint for the Academy and British Institution, including "The Opening of Waterloo Bridge," "Englefield House," "The Coleorton Cenotaph to Reynolds," the famous large "Salisbury Cathedral," "The Valley Farm," now in the National Gallery and "Arundel Mill and Castle." The last was at the Academy in 1837 and 1885; it is now here as No. 47. It is his last completed picture. He died, owing, as it appeared, to indigestion or congestion of the stomach, on the 1st of April, 1837, and was buried in a vault of Hampstead Church.

This picture was No. 243, at Manchester, in 1857, as "Salisbury Cathedral;" at the International Exhibition, 1862; it has not since been seen in public. When first shown at the Academy in 1831, as above, the critics and most of the artists protested against what they called its "flittering" effect, which was due to Constable's attempting to represent the light as reflected by the polished surfaces of the leaves. This was, in the popular opinion, the painter's cardinal sin. The picture was mezzotinted by Mr. David Lucas.

Some good stories have currency in connection with three of the painters represented in this gallery. This is Leslie's version of one of the stories. At the funeral of Sir Thomas Lawrence, Wilkie and Constable walked together. The cocked hat of the City Marshal was decked with a large quantity of black silk. At the conclusion of the ceremony, when the company were arranged in a circle under the dome of St. Paul's, this officer stepped forward to speak to the undertaker. As he stood for a minute holding this awful hat behind him, it caught the downcast eye of Wilkie, who whispered to Constable:—"Don't you find a cocked hat a very difficult thing to manage in a picture?" Wilkie had more than once dealt successfully with such a thing. Of the above-mentioned "Opening of Waterloo Bridge" a good story is told of Turner and Constable. In 1832 that picture was at Somerset House. Next to it was a grey sea-piece by Turner [called "Helvoet Sluys,"] beautiful and true, but with no positive colour in any part of it. Constable's "Waterloo" seemed as if painted with liquid gold and silver, and Turner came several times into the room while he was heightening with vermilion and lake the decorations and flags of the City barges. Turner stood behind him, looking from the "Waterloo" to his own picture, and at last brought his palette from the Great Room, where he was touching another picture, and, putting a round daub of red lead, somewhat bigger than a shilling, on his grey sea, went away without saying a word. The intensity of the red lead, made more vivid by the coolness of his picture, caused even the vermilion and lake of Constable to look weak. I came [continued Leslie] into the room just as Turner left it. "He has been here," said Constable, "and fired a gun." * * * "The great man did not come again into the room for a day and a half; and then, in the last moments that were allowed for painting, he glazed the scarlet seal he had put on his picture, and shaped it into a buoy."

60 X 74½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

143. PORTRAIT OF THE DUKE OF CUMBERLAND, K.G., WHEN A BOY.

Lent by Sir Charles Tennant, Bart.

A small, whole-length figure of a boy of about ten years old, standing looking to our right, and holding his black cocked hat in one hand, while the other hand is thrust into his vest. He wears a red coat, the Garter ribbon and jewel, as well as the red ribbon of the Bath; also a sword, blue vest embroidered with gold, red breeches and white hose. In the background is an arcade, with a soldier standing on guard near a regimental flag and two military drums.

This was the Duke William Augustus, the victor at Culloden, second son of George Augustus, Prince of Wales, afterwards George II., born April 15, 1721; served under Sir John Norris, 1740; at the Battle of Dettingen, 1743; took command of the allied armies, April 9, was defeated by Marshal Saxe at Fontenoy, 30th, 1745; returned with part of his army to oppose the Pretender;

Carlisle surrendered to him, December, 30, 1745; at Edinburgh, 1746; defeated the Pretender April 16, 1746; defeated at Laffeld, June 30, 1747; commanded in Hanover, 1757; allowed Marshal D'Estrées to pass the Weser, July 10; defeated at Hastenbeck, 25; capitulated at Kloster Seven, September 8; resigned his commands, October 11, 1757; died October 31, 1765. By the Stuart Party he was called the "Butcher"; by the London mob he was named the "Boy."

This picture was No. 112 at the British Institution in 1856; it then belonged to Mr. W. J. Broderip, and was sold with his collection, in 1859, for fourteen guineas. For Hogarth, see No. 24.

$17\frac{1}{2} \times 13\frac{1}{2}$ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

144. LANDSCAPE WITH CATTLE.

Lent by James Orrock, Esq.

For this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

$13\frac{1}{2} \times 11$ inches.

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

145. THE SOLDIER'S DEPARTURE.

Lent by the Executors of the late Major C. P. Teesdale.

$13\frac{1}{2} \times 10\frac{1}{2}$ inches.

WILLIAM COLLINS, R.A.

Born 1788; died 1847.

146. CATCHING THE SQUIRREL.

Lent by T. Woolner, Esq., R.A.

$30 \times 25\frac{1}{2}$ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

147. MISS ELIZABETH EDGAR.

Lent by Mrs. Edgar.

A half-length, life-size figure of a young lady, standing bare-headed, in three-quarters-view to our left.

Miss Elizabeth Edgar was the sister of Miss K. Edgar and Mr. R. Edgar, whose portraits by Gainsborough still belong to their descendant, Mrs. Edgar, of the Red House, Ipswich. Miss E. Edgar was born September 15, 1733, and died unmarried, November 28, 1791. Like the above-named picture, this example of Gainsborough's art after his return from London in 1744-'5, and before his departure for Bath in 1760, was not seen publicly until it was included in the Ipswich Exhibition of Suffolk Art, of last year. See "Miss K. Edgar," No. 151, for a biography of the artist.

29 × 24 inches.

GEORGE ROMNEY.

Born 1734; died 1802.

148. PORTRAITS OF MRS. THOMAS CARWARDINE AND CHILD.

Lent by J. Carwardine, Esq.

Life-size group. The young matron sits in a chair with the little boy enclosed by his mother's arms and clasped hands, and seated in her lap, while he nestles against her shoulder, and, with a serious expression, looks steadily at the spectator. She presses her cheek to his forehead and looks downwards. She wears a high white cap with wings, a black velvet neck band, white *fichu* and black gown. This picture, instinct with Italian influence, was the first Romney painted after his return from Italy, where, in 1773, he travelled with Hayley, Ozias Humphrey, and Mr. Thomas Carwardine, "that amiable divine," who always strove to soothe the angry jealousies of Reynolds and his rival Romney.

The picture was mezzotinted by J. R. Smith, and published in 1781. Mrs. Carwardine died at Colne Priory, Essex, March, 1817, aged 65.

29 × 24 inches.

PHILIP JAMES DE LOUTHERBOURG, R.A.

Born 1740; died 1812.

149. CATTLE IN A LANDSCAPE.

Lent by James Orrock, Esq.

42½ × 54½ inches.

WILLIAM COLLINS, R.A.

Born 1788, died 1847.

150. THE INN YARD.

Lent by Sir George Beaumont, Bart.

36 × 28½ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

151. MISS KATHERINE EDGAR.

Lent by Mrs. Edgar.

A half-length, life-size figure of a lady standing bare-headed, in three-quarters-view to our left; her hair bound closely about her head.

She was one of the sisters of Mr. Robert Edgar, of the Red House, Ipswich, whose descendant, the present Mrs. Edgar, has his portrait, that before us, and the likeness of Miss Elizabeth Edgar, the other sister, No. 147. They were members of an ancient family settled in Suffolk, from the middle of the thirteenth century, and including Thomas Edgar, Recorder of Ipswich, *temp.* James, and the Charleses, who died, aged 90, in 1692. Mr. Robert Edgar, whose portrait is not here, employed and befriended Gainsborough "when friends were few." The family possesses several early works of his, some of which, with the above-named three portraits, were at the lately closed exhibition of Suffolk Art in Ipswich. Until then these pictures had not publicly been seen in Ipswich, or elsewhere. They have great interest in illustrating the early phase of Gainsborough's skill, between his return in 1744 or '5 from London, where he worked under Hayman, and his departure for Bath in 1760.

Miss K. Edgar, elder daughter of Mr. Robert Edgar, and Elizabeth his second wife, was born October 4, 1740; remaining unmarried, she won from her family the affectionate title of "Good Aunt K.," and died April 29, 1810. Buried in St. Stephen's Churchyard, Ipswich.

Thomas Gainsborough was born at Sudbury, in Suffolk, in 1727, some time before May the 14th, when he was baptised in the Meeting House of the Independents of that little town, on the banks of the East Anglian Stour. The father, John, who was a clothier, had developed his business in respect to shroud making, and secured a moderate amount of property. The mother, born Burroughs, belonged to Sudbury. Beginning to draw while yet a child, T. Gainsborough painted in his earliest boyhood, and, among other examples, produced "View of Henny Church," and, somewhat later, "Head of Man looking over a Wall," which, in 1885, were at the Grosvenor Gallery. Educated, but imperfectly, in the Grammar School of Sudbury, the lad determined to be an artist, was sent to London in 1741, and placed under Gravelot, one of the best engravers and cleverest designers of book prints of his time. Gainsborough entered the Drawing Academy in St. Martin's Lane, an institution which, as a drawing school, preceded the Royal Academy, and, during his sojourn of four years in the metropolis, studied painting under F. Hayman, and lodged in Hatton Garden.

Returning home in 1744 or '5, he practised portraiture at Ipswich, and, besides some instances of his powers in the current exhibition, painted the likeness before us and those Miss E. Edgar and others. In 1745 he married Miss Margaret Burr, and devoted himself to the practice of his art as a painter of landscapes and of the houses of the neighbouring gentry, and the likenesses of the owners, their wives and children. After nine years

spent thus, he met Mr. P. Thicknesse, Governor of Landguard Fort, at the mouth of the Stour, and was advised by that gentleman, who had a house in the city on the Avon, to migrate to Bath, where a good portrait painter was much in demand. Thus incited, Gainsborough removed to the West in 1760. His prices were, according to John Ireland, at this time, five guineas for a three-quarters-length portrait, or very much less than Reynolds was paid at the same date. All the pictures he executed before this date are spoken of as belonging to the Ipswich period of his career.

Rapidly succeeding in Bath, he, being then thirty-three years of age, secured his position in London by contributing, in 1761, to the Gallery of the Society of Artists of Great Britain, a body which was centred in Spring Gardens, that "Whole length of a Gentleman" which has been identified as the portrait of "Earl Nugent," lent to the Grosvenor Gallery, 1885; by the sitter's descendant, Sir George Nugent, Bart. Gainsborough painted "The Hon. Miss Georgiana Spencer," in 1763, and continued to exhibit pictures with the society just named, of which he became a member in 1766, until 1768, when, his reputation being advanced, he was nominated a foundation-member of the Royal Academy. His first contribution to the gatherings of the new body was a likeness of "Isabella, Lady Molyneux (Countess of Sefton)," whom Reynolds had painted not long before. With this capital work Gainsborough sent to the Academy a portrait of "George Pitt, son of Earl Rivers," "A Boy's Head," and "A large Landscape." Quarrelling with the Academicians about the unfair manner in which, as he declared, his portraits of the King's daughters had been hung in the exhibition of 1784, Gainsborough withdrew his works from their gallery, ceased to send pictures there, and practically declined to have anything more to do with the Academy. Living during the summer at Richmond, and during the London season at Schomberg House, Pall Mall, he continued to flourish as an artist with increase of reputation and fortune. In 1788 he was present at the trial of Warren Hastings, in Westminster Hall, and being exposed to the draught from an open window, incurred what the doctors styled a cancer in the neck; he died August 2nd, in the same year, at his town residence, and was buried at Kew.

30 × 24 inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

152. GROVE SCENE, MARLINGFORD.

Lent by Louis Huth, Esq.

Shows a woodland glade, where a brook intersects the front and is crossed by a little bridge; a man in a red coat walks with two sticks towards the water; a dog drinks from the stream; behind, an opening between the trees gives glimpses of the open country and a man on a white horse; in front are two tall and slender trees. An upright picture. For Crome, see No. 76.

Exhibited at the Academy in 1871 as "35, A Landscape, with Figures."

53 × 38 inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

153. WOODY LANDSCAPE.

Lent by Gray Hill, Esq.

Comprises a road in front, a stream, a wooden bridge and four figures; on our right is a dead tree, near it a field with sheep; behind is a cottage with red roof and two figures at the door; in the distance are a church tower and a house. For Crome, see No. 76.

24 × 36 inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

154. THE BRIDE'S TOILET.

Lent by David Price, Esq.

Interior of an ancient room where a dressing table is set out, and before it stands the bride in white satin; an elderly lady adjusts a scarf on the damsel's shoulders with a pin; other figures attend the latter, including a matron who is weeping, a girl who holds a pincushion, and a woman who brings in the bride cake.

Wilkie painted this picture in 1837, exhibited it at the Academy in 1838, and sold it for 400*l.* to Herr Arthubur, of Vienna. It is accordingly known as the Vienna version, in order to distinguish it from another, which went to Munich and bears the name of that City.

38½ × 48½ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

155. A WOODED LANDSCAPE, WITH CART AND HORSE.

Lent by R. Goring Thomas, Esq.

A sandy road recedes under birches and oaks, into the picture and towards our left; a white horse draws a cart, in which are a woman and child, along the road; two figures follow; a group of trees is on our left, in the shadows of which are three cows and their herd, a lad; in the open distance are meadows, sheep, a road and a church tower.

For a biography of the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.

37½ × 52½ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

156. A PORTRAIT OF WILLIAM WOLLASTON, ESQ., M.P.

Lent by Frederick Wollaston, Esq.

Life-size, whole-length, standing figure, leaning with his right elbow on a gate, his right leg crossed before the left; left hand in breeches pocket; bareheaded, wearing a white coat and black waistcoat and breeches, white stockings. A spaniel looks up at the gentleman; in the distance Finborough Hall, Suffolk. See another portrait by the same artist, of the same person, and lent by the same owner, No. 50 in this Gallery.

For a biography of the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.
85 × 58 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

157. A LANDSCAPE, WITH A BARGE.

Lent by W. Lockwood, Esq.

For Constable, see No. 142.

54 × 45 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

158. PORTRAIT OF MRS. CHARLTON THE YOUNGER.

Lent by Mrs. Edgar.

For Hogarth, see No. 24.

30 × 28 inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

159. THE WRECK OF THE "MINOTAUR."

Lent by the Earl of Yarborough.

The lower part of this picture is occupied by the sea in a furious tumult; in it a broken yard appears near the front with men clinging to it; a shore boat rescues some of the drowning. The huge wreck of the "Minotaur" is stranded on our left and lying over so that her deck slanting steeply towards the sea is washed by its waves, and the stumps of the masts overhang the boats which have come to save the crew, numbers of whom are seen holding to the bulwark raised high out of the water; an enormous billow has just struck the other side or counter of the wreck, and is pouring a white deluge over her stern. In the mid-distance one of the ship's boats, beaten by a floating mast, is almost swamped. A fishing smack has just arrived with her

sails set and strongly illuminated by a gleam of sunlight as a huge wave lifts her out of the dark shadow of the Minotaur's hull. This ship, a 74, was wrecked on the Haaks Bank, Holland, December 22, 1810, and 480 men were lost; 110 men were saved by Dutch fishermen and carried as prisoners to the Texel Island. It was painted in 1810, but not exhibited until it was No. 208 at Manchester in 1857; at the Academy in 1875. For Turner, see No. 137.

67½ × 94 inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

160. A LANDSCAPE.

Lent by William Garnett, Esq.

For Wilson, see Nos. 94 and 128.

35½ × 53½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

161. A VIEW OF DEDHAM VALE.

Lent by Sir John Neeld, Bart.

For Constable, see No. 142.

56 × 48 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

162. A PORTRAIT OF A LADY AT A TEA-TABLE.

Lent by John Cleland, Esq.

For Hogarth, see No. 24.

30 × 25 inches.

SIR JOSHUA REYNOLDS, P.R.A.

Born 1723; died 1792.

163. MRS. THRALE (MRS. PROZZI) AND "QUEENIE" HER DAUGHTER, AFTERWARDS VISCOUNTESS KEITH.

Lent by Louisa, Lady Ashburton.

Whole-length, life-size, in a landscape; on our right Mrs. Thrale sits on a stone bench, her head on her left hand; the right lies on the arm of her daughter, who kneels.

The observer, who compares the carnations of Mrs. Thrale and her daughter in this picture, cannot fail to be struck with the excess of "bloom" and ruddiness which distinguish the cheeks of the former. It then becomes apparent that in representing the lady with so emphatic a charm, Sir Joshua was illustrating a peculiarity of her; in fact, he was showing that Mrs. Thrale "painted" her cheeks with no light hand. That she was accustomed to borrow "bloom" from the recesses of her toilet table, and that Reynolds did not flinch from following her example when he took her portrait is affirmed by the following extract from "*Piozziana*":—"One day I called early at her house; and as I entered her drawing-room, she passed me, saying, 'Dear Sir, I will be with you in a few minutes; but, while I think of it, I must go to my dressing closet and paint my face, which I forgot to do this morning.' Accordingly, she soon returned, wearing the requisite quantity of bloom; which, it must be noticed, was not in the least like that of youth and beauty. [The reader will appreciate this passage when he has compared the carnations of Mrs. Thrale and her daughter, whom Reynolds depicted with the fresh charms of maidenhood.] I then said that I was surprised she should so far sacrifice to fashion, as to take that trouble. Her answer was that, as I might conclude, her practice of painting did not proceed from any silly compliance with Bath fashion, or any fashion, still less, if possible, from the desire of appearing younger than she was, but from this circumstance, that in early life she had worn rouge, as other young persons did in her day, as a part of dress: and after continuing the habit for some years, discovered that it had introduced a dead yellow into her complexion, quite unlike that of her natural skin, and that she wished to conceal the deformity."

It was Mrs. Thrale's custom to assert that she sat to Hogarth for the face of the fair gambler in "*Lady's last Stake*," which is No. 31 in this gallery. To all who compare the countenance of the young wife who is exposed to temptation with the features of Mrs. Hogarth in her husband's portrait, which, as No. 24, is now hanging near it, it is manifest who sat for the "*Lady*." Mrs. Thrale might flatter herself; or Hogarth might have allowed her to think he took her features for the imperilled beauty; but it is beyond question that his wife, and not her lively acquaintance, the dashing Miss Salusbury, answered the artist's turn. The "*Lady*" is not less than twenty-three years of age; the picture was painted in 1759, and Mrs. Thrale, who was born in 1740 or '41, could not have attained to twenty-three years until 1763. It appears, therefore, that Thrale's accomplished wife told fibs when she boasted of sitting to Hogarth for the handsome gambler.

Hester Lynch, daughter of John Salusbury, Esq., of Bodvel, near Pwllheli, Carnarvonshire, was born at that mansion; came to London, entered the world of fashion and obtained a good position, due to her bright looks, ready wit and many accomplishments. In 1763 she married Mr. Henry Thrale, brewer, of Southwark, M.P., and within a short time became intimate with Dr. Johnson and all his circle, whom she entertained at Streatham. When Mr. Thrale died in 1781, she retired with her four daughters to Bath, where she fell in love with Signor Gabriel Piozzi, a musician, whom she married in 1784; with him, because this so-called "ill-assorted union" provoked the unmeasured censures of "society," she retired to Italy,

and lived there for several years. She survived her second husband, and died at Clifton, Bristol, May 2, 1821. The best account of her appears in "Autobiography of Mrs. Piozzi," 1861. Her own account of her age shows she might have been born in 1739, '40, or '41.

The younger lady was Hester Maria, eldest daughter of Mr. and Mrs. Thrale, whom, in allusion to her first name, Dr. Johnson designated "Queenie." She is often mentioned in her mother's "Autobiography," Boswell's "Life of Johnson," and Fanny Burney's "Diary"; she was born in 1764, married in 1808 the Hon. George Keith Elphinstone, the famous Admiral and Viscount Keith; she died March 31st, 1857.

This picture was No. 127 in the Grosvenor Gallery Exhibition of the works of Sir Joshua Reynolds, 1884. It was painted in 1781, and became a member of the Thrale Collection of Portraits by Sir Joshua, painted for Mr. Thrale of Streatham. It was not sold with those works, but was afterwards purchased by Mr. S. Boddington for 78 guineas; he exhibited it at the Suffolk Street Gallery in 1833. At his sale in 1866, the present owner bought it for 1,375*l.* 10*s.* There are repetitions, if not likewise copies, of the pictures of the Thrale Collection, which, on being sold and re-sold, have realized varying prices; these sales, being diversely reported, have caused no end of confusion. As Reynolds painted Johnson, Burke, Dr. Burney, Goldsmith, and others of Thrale's friends, independently of the Streatham series, there is another source of confusion.

Madame D'Arblay (Miss Burney) in a letter to her son, April 30th, 1816, thus described the sale of the Streatham gallery, of which that before us was a member:—"To what recollections, painful and pleasing, does this sale give birth! In the library, in which these pictures were hung, we always breakfasted; and there I have had as many precious conversations with the great and good Doctor Johnson as there are days in the year." Dr. Johnson's portrait, the lady declared, "sold the highest of all! 'tis an honour to our age, that! 360*l.*!"

This group, not before exhibited there, was at the Academy in 1871. Reynolds painted Mrs. Thrale, in white, in an oval, which was sold in 1874, with Mr. Angerstein's pictures, for 157*l.* 10*s.*

Sir Joshua Reynolds was born at Plympton St. Mary, Plymouth, July 16th, 1723, four months before the death of Kneller, his most eminent predecessor in portrait painting in this country during the eighteenth century. Educated in the Grammar School at Plympton, of which his father was the master, he came to London as a pupil of Hudson in 1741, remained with that artist less than two years, and returning home, painted many portraits at low prices, about seventy shillings each. At this date he painted Lord Normanton's "Boy reading," which was in the Academy in 1883; it is dated 1747. He was soon after this (1749) introduced to Commodore Keppel, one of his earlier friends being the Rev. Z. Mudge, Vicar of St. Andrew's, Plymouth, whose portrait he painted at a later time. With Keppel he sailed to the Mediterranean, and after passing through Port Mahon, Algiers and Leghorn, reached Rome, where he stayed nearly two years. His studies were directed to Michael Angelo's works in the Sistine Chapel, where, during a period of bad weather, working without sufficient care for his health, he caught cold, and became very deaf, so that thereafter, when in the company of more than one

person, he was compelled to use an ear-trumpet. At Rome he executed several "Caricatures," beyond which little else of his work, except copies of old pictures, is known. At Petworth is "A Holy Family," produced at this period. He studied elsewhere in Italy, and returned to London in October, 1752; a visit to Devonshire, where he painted Dr. John Mudge, lasted three months. Returning to the metropolis he settled for a time in St. Martin's Lane, rapidly rose in reputation, and painted "Commodore Keppel" (No. 181, at the recent Reynolds Exhibition in the Grosvenor Gallery), which laid the foundation of his fortune; this was in 1753. In a short time he removed to Great Newport Street, and painted many heads at the rate of twelve guineas each. Henceforward his progress was very rapid; of his art shortly after this time, showing how greatly he had improved, the portrait of Lady Cathcart and her daughter, which is dated 1755, and was lately in the Grosvenor Gallery, is a capital example. "Lady Elizabeth Montagu" and "Lady C. Keppel" were likewise painted in 1755. The "Duchess of Hamilton," a noble whole-length, is due to the same year, and a still more powerful work, "Lady Selina Hastings," belongs to 1759. Reynolds became intimate with Doctor Johnson, Baretti, John Wilkes, the Dilettanti Society, Garrick, the Duchess of Gloucester, and others. In 1761 he removed to Leicester Fields; in this year he exhibited the "Duchess of Gloucester." The lady was then Countess Waldegrave. "Lord Amherst" came in 1765. In 1766 Reynolds was elected a member of the Dilettanti Society and painted "Sir John Cust." In 1768 he was knighted, and became President of the Royal Academy. In 1769, Jan. 2, he delivered his first Discourse to the students of that institution. During all this time he worked with almost uninterrupted assiduity and success, producing many hundreds of pictures, a large proportion of the finest of which were in this gallery in 1884. He died February 23, 1792, and was buried in St. Paul's.

$54\frac{1}{2} \times 57\frac{1}{2}$ inches.

JOSEPH SEVERN.

Born 1794; died 1879.

164. ROMAN PEASANTS IN THE CAMPAGNA.

Lent by the Lord Chief Justice of England.

A pastoral group in the Campagna, with the Alban Mount and Claudian Aqueduct in the distance. Painted in 1832.

An old bagpiper and a boy with a pipe sit in the middle: near them sits a young mother with a naked babe upon her knee; behind this group a man stands up and is going to drink from a bottle; a shepherd carrying two lambs, one over his shoulder, the other under his arm, walks on our right, and is attended by a dog and a goat.

Joseph Severn was born 1794, became a Student in the Royal Academy, where, for a picture of Spenser's "Cave of Despair," he received the Gold Medal in 1819; in 1821 he had the Travelling Studentship of the same institution. In 1819 he, for the first time, contributed

to the exhibition at Somerset House by sending two pictures, "Hermia and Helena," from "A Midsummer Night's Dream," and "A Portrait of J. Keats, Esq." About 1817 Severn, by means of B. R. Haydon, began to know John Keats, to whom he remained attached, till, having accompanied the poet to Rome in 1820, he attended his friend's death bed. February 23, 1821, and witnessed his interment in the Protestant Cemetery near the city. Severn resided many years in Rome, and returned to England in 1840; in 1843 he sent to the Exhibition of Cartoons, Westminster Hall, "Eleanor sucking Poison from her Husband's Arm," for which he had a premium of 100*l*. To three later gatherings in the same place he contributed works. Until 1857 he sent pictures to the Academy and British Institution, one of the most important of which, representing "The Spectre Ship" of Coleridge's "Ancient Mariner," is now at Mr. Halliday's, Glenthorne, near Lynton, North Devon. In 1861 he was made British Consul at Rome, and retained that post till 1872; he died at Rome, August 3, 1879.

42 X 52 inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

165. THE COTTAGE DOOR (Sketch).

Lent by W. Lockwood, Esq.

For a biography of the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.

57 X 46 inches.

GEORGE ROMNEY.

Born 1734; died 1802.

166. THE KNITTING GIRL.

Lent by the Earl of Shrewsbury and Talbot.

32 X 27 inches.

GEORGE VINCENT.

Born 1769; died 1831.

167. A VIEW OF HASTINGS BEACH.

Lent by James Orrock, Esq.

Sunlight effect; the beach and upright cliffs recede from the front; fishing boats and sailors occupy part of the foreground; calm sea; bright and clear atmosphere.

42 X 29½ inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

168. TOMB OF THE HORATII AND CURIATII.

Lent by General Sir H. P. de Bathe, Bart.

This is probably one of the pictures sent by Wilson to the first exhibition in England. See "A View of between Dolgelly and Barmouth," No. 94, lent by R. Rankin, Esq., and No. 128, 20 × 29 inches.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

169. THE FITZALAN CHAPEL, ARUNDEL.

Lent by A. Andrews, Esq.

The burial place of the Fitzalans, Earls of Arundel; in the centre is an altar tomb, with effigies of Thomas, Earl of Arundel, and his wife Beatrix of Portugal (1415); other Fitzalan tombs and monuments to members of the Howard family appear. Said to have been painted in 1798. For Turner, see No. 137.

27½ × 35½ inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

170. PORTRAIT OF MR. TOWNELEY.

Lent by Mrs. Pringle.

For Gainsborough, see No. 151.

35 × 27 inches.

JOHN OPIE, R.A.

Born 1761; died 1807.

171. THE SCHOOLMISTRESS.

Lent by the Lord Wantage.

Three-quarters-length, life-size figures of an old woman as schoolmistress, with five boys and a cat, disposed in a close group; with a plain background, and in a contrasting effect of light and shade, which gives to the picture a Rembrandt-like character. Painted in 1784, and

exhibited as No. "162, A School," in the Academy exhibition of that year, where, writing in his catalogue, Horace Walpole said it had "great nature, the best of his works yet." Opie had, for the first time, contributed to the Academy in 1782. Engraved in 1785 by Val. Green with its original title, "A School;" engraved likewise by John Young. It was sold with Mr. G. Watson Taylor's collection in 1823 for 90 guineas; again sold, July 3, 1875, with the pictures of Mr. J. W. Russell, of Ilam, as "The Schoolmistress," for 787*l.*, to the late Lord Overstone. "The Schoolmistress" was lent as No. 133 to the Manchester Art Treasures Exhibition, 1857, by the Earl of Stamford and Warrington.

This picture, on being exhibited at the Royal Academy, first brought the artist into public notice, but, introduced at Court by Mrs. Boscawen and Mrs. Delany, he had made an impression which was confirmed by the great success of his portrait, painted in 1782, and for the King, of the latter lady. This portrait was commended by Horace Walpole; it is now at Hampton Court. For Lady Bute, Opie painted Mrs. Delany a second time, and Walpole designed a frame for the picture.

39 × 49 inches.

JOHN BURNET.

Born 1784; died 1868.

172. A COAST SCENE.

Lent by Ralph Brocklebank, Esq.

31 × 47½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

173. SALISBURY CATHEDRAL.

Lent by W. S. Hobson, Esq.

For a biography of this artist, see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.
28½ × 36 inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

174. PORTRAIT OF MRS. TOWNELEY.

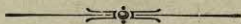
Lent by Mrs. Pringle.

For the artist, see No. 151.

29½ × 21½ inches.



THIRD ROOM.



RICHARD WILSON, R.A.

Born 1714; died 1782.

175. A VIEW OF LA RICCIA.

Lent by Sir Clare Ford.

Etched, with other works of Wilson, by Captain Thomas Hastings in 1821.

For Wilson, see Nos. 94 and 128.

18½ × 29 inches.

GEORGE MORLAND.

Born 1763; died 1804.

176. THE INTERIOR OF A STABLE.

Lent by William Garnett, Esq.

24½ × 30 inches.

JOHN OPIE, R.A.

Born 1761; died 1807.

177. PORTRAIT OF CHARLES DIBDIN.

Lent by John Pender, Esq.

A half-length, seated figure of a young man, the face in full front view, the eyes expressing thought while he suspends the act of writing in a book of music which lies open before him; pen in right hand; bare headed, white cravat, dark coat.

29 × 24¼ inches.

GEORGE VINCENT.

Born 1796; died 1831.

178. A LANDSCAPE—CATTLE CROSSING A STREAM.

Lent by W. Lockwood, Esq.

39 × 49½ inches.

JOHN H. WILSON.

Born 1774; died 1855.

179. TAKING IN A PILOT.

Lent by Lord Young.

33 × 47 inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

180. THE LAKE OF NEMI, THE ANCIENT SPECULUM DIANÆ.

Lent by Sir Clare Ford.

Etched, with other works of Wilson, by Captain Thomas Hastings in 1821.

For Wilson, see Nos. 94 and 128.

20 × 28 inches.

GEORGE MORLAND.

Born 1763; died 1804.

181. THE PIG STYE.

Lent by Mrs. Ford.

Two large black-and-white pigs in a sty, one side of which, being open, shows a blue sky; a child looks in.

23½ × 29 inches.

THOMAS PHILLIPS, R.A.

Born 1770; died 1845.

182. MISS CARWARDINE (MRS. BURROWS).

Lent by H. H. Gilchrist, Esq.

See Nos. 110 and 148, both by Romney.

30 × 24 inches.

SIR AUGUSTUS WALL CALLCOTT, R.A.

Born 1779; died 1844.

183. LANDSCAPE AND FIGURES, SUNSET.

Lent by Holbrook Gaskell, Esq.

For a biography of this artist, see "Beach and Pier," No. 342, lent by Dr. Porteous.
49 × 41 inches.

REV. JOHN THOMSON (of Duddingston).

Born 1778; died 1840.

184. DUNNOLLY CASTLE.

Lent by Lockhart Thomson, Esq.

24 × 38 inches.

JAMES STARK.

Born 1794; died 1859.

185. A LANDSCAPE WITH A WINDMILL—ST. BENET'S ABBEY,
NORWICH.

Lent by Archibald Ramsden, Esq.

Within a portion of the ruins of the abbey, which stands close to the river, a mill rises distinct above the walls. Probably the work of George Vincent; compare it with No. 178, which is undoubtedly by him, and No. 117, ascribed to Vincent, but much more like a Stark.

31½ × 47½ inches.

ALLAN RAMSAY.

Born 1713; died 1784.

186. PORTRAIT OF GEORGE II.

Lent by James Wolfe Murray, Esq.

30 × 22 inches.

WILLIAM ETTY, R.A.

Born 1787; died 1849.

187. PANDORA CROWNED BY THE SEASONS.

Lent by Sir John Neeld, Bart.

At the Academy in 1824; begun and finished in six weeks, immediately after the artist's return from the Continent, January, 1824; in the October following he was elected an A.R.A.

34½ × 43½ inches.

SIR GEORGE HOWLAND BEAUMONT, BART.

Born 1753; died 1827.

188. A LANDSCAPE, WITH A BRIDGE.

Lent by Sir George Beaumont, Bart.

27 × 37 inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

189. A RAKE'S PROGRESS.—III. THE TAVERN SCENE.

Lent by Sir Clare Ford.

Small whole-length figures, forming a design which embraces all the leading elements of Hogarth's published print of the same subject. The harlots are grouped round a table covered with a green cloth, on which are bottles, glasses, and piles of money. "Nan," the posture woman, here represented as a fat and haggard person (in this respect differing from the print), is seated on our left, pulling at the heel of her shoe; her stays and upper garments lie near her feet. The Rake and his mistress are on our right; she steals his watch, and conveys it to a confederate behind his chair; two harlots quarrel on the further side of the table; a woman, whose back is towards us, drinks from a glass; the blind harper is behind the door; the man with the brass dish, in which "Posture Nan" is going to whirl upon the table, appears near the door holding the lighted candle before the dish; while close to him is the street singer, in the act of drawling out the once well-known ballad called the "Black Joke." In place of the map of the World, which, in the print, hangs upon the wall behind the figures, this sketch contains a small oblong mirror; and, of course, the incident of the young harlot setting fire to the World does not occur before us. In complete preservation, and occupying its original frame, this is the first sketch, the completed painting of which is one of eight produced in 1734-5, and in 1745 sold to Alderman Beckford for twenty-two guineas each, and again sold for six hundred and fifty guineas to Colonel Fullerton, and, in 1802, re-sold to Sir John Soane, R.A., who deposited them in the museum in Lincoln's Inn Fields. This sketch was painted for Mr. Benjamin Booth, Sir Clare Ford's great-great-grandfather. From the pictures the celebrated prints were made, and, as the publication line of that series states, each of the works was "*Invented, Painted, Engraved and Published by William Hogarth, June ye 25, 1735.*" Of the series of paintings and prints, this picture is No. III., and entitled "The Tavern Scene," because it shows Thomas Rakewell, the "Rake," revelling with harlots and others in a large room of the "Rose" tavern, Drury Lane, a place then notorious for such scenes, and, as suggested by an inscription on a pewter pot shown in the print, kept by John Bonvine.

For a biography of the artist, see "Mrs. Hogarth," No. 24, lent by H. B. Mildmay, Esq.

24 × 29 inches.

GEORGE ROMNEY, R.A.

Born 1734; died 1802.

190. LADY C. TOWNSHEND, WIFE OF THE SIXTH DUKE OF LEEDS.

Lent by the Duke of Leeds.

29 × 24 inches.

GEORGE MORLAND.

Born 1763; died 1804.

191. THE ARTIST IN HIS STUDIO.

Lent by W. H. Matthews, Esq.

The interior of a wretched garret, part of a lodging taken by the artist's wife at Paddington, after his removal from the King's Bench, and a second attack of apoplexy, brought on by drunkenness, traces of which are distinct in his features and air. Morland sits at an easel, with pictures grouped about him; little or no furniture is in the place; two dogs are near their master, one of whom stands expectant, and watches the cooking of sausages by the painter's factotum, one Gibbs, who stands with a frying pan held over the fire burning in the chimney. Painted about 1801, and among the latest of Morland's productions.

24½ × 29½ inches.

SIR THOMAS LAWRENCE, P.R.A.

Born 1769; died 1830.

192. A PORTRAIT OF A LADY.

Lent by Sir George Beaumont, Bart.

30 × 24 inches.

THOMAS BARKER (OF BATH.)

Born 1769; died 1847.

193. THE WOODMAN.

Lent by the Duke of Cleveland, K.G.

A snow-clad landscape in which, near a broken fence, the life-size figure of a stalwart old man trudges on a rough path, with a load of broken branches on his back; he is smoking a clay pipe and attended by a rough dog. In the distance are some figures of men walking on the snow. See Cowper's "The Task, The Winter Morning Walk":—

"Forth goes the Woodman —"

of which passage this picture is an illustration. The poem was published in 1785.

Thomas Barker, one of the sons of Benjamin Barker, an amateur painter of horses (not to be confounded with his son, another Benjamin, who was born in 1776 and died in 1838), was born in 1769, at a village near Pontypool, and showed considerable affection for art, even while he was a child. It is averred that Barker was entirely self-taught. On his family removing to Bath, Mr. Spackman, an opulent coach builder of that city, discovering the lad's powers, took charge of him in his own house during four years, supplied every means for his studies, and provided pictures of the Dutch school for him to copy, which he did with such success that, it is said, his versions were often mistaken for their originals. In 1790 his generous patron sent Barker, with ample funds, to Rome, and provided a carriage for his accommodation. In the Eternal City the young man is said to have painted little, but made many friends among the artists and *literati* who then thronged the place. He remained in Italy till his father died, when he returned home and settled in Bath, where his address was given in 1791, when, for the first time, he exhibited pictures, three in number, at the Royal Academy.

These works were "Landscape, with a Waterfall—a view at Wick, near Bath"; "Moonlight with Banditti in a Cave"; and "Landscape—a view near Bath." His brother Benjamin lived at 3, Clarendon Place, Bath, in 1802, and sent many pictures to the Academy, and Thomas Barker resided at Sion Hill, Bath, in 1804, where at a later date he erected a handsome mansion. "A Woodman reposing" was at Somerset House in 1804. T. Barker painted a considerable number of landscapes with figures, not a few of which attained immense popularity and were reproduced on pottery, china, snuff and tobacco boxes, and silk; prominent among these was "The Woodman and his Dog in a Storm," which at one time supplied a favourite example to young ladies, who worked from it elaborate samplers in silk on canvas and linen. It formed the subject of one of Miss Linwood's *chefs d'œuvre* at her long-enduring exhibitions of needlework in Leicester Square. Two pictures of the "Woodman" were painted and both of life-size. One of these was sold to Macklin the publisher for the then enormous price of 500 guineas, while the other found a purchaser for the same price in Lord W. Poulett. Barker held an exhibition of his works, in that which had been Vandergutch's house, No. 20, Lower Brook Street, Cavendish Square, where in 1806 the (old) Society of Painters in Water Colours formed its first gathering. In 1821 he painted the "Trial of Queen Caroline," containing many portraits; his largest work is a so-called "fresco," 30 feet long and 12 feet high, painted on a wall of Doric House, which he built for himself at great expense on Sion Hill, Bath. It represents "The Inroad of the Turks upon Scio, April, 1822," and has been described with great enthusiasm, as if it were a masterpiece of art, an opinion needing much qualification. Barker died in this house, aged 79, on the 11th of December, 1847. In 1813, he published at Bath the well-known "Rustic Figures," a collection of lithographs from his drawings; and in 1814, "Thirty-two Lithographic Impressions from Pen Drawings of Landscape Scenery." Thomas Jones Barker, son of the above, born in March, 1815, was a pupil of his father and Horace Vernet; he became a highly popular painter of modern historical subjects associated with Wellington, Nelson, and other worthies, and died a few years since. This picture was engraved in the workshop of F. Bartolozzi.

89 X 57 inches.

BENJAMIN ROBERT HAYDON.

Born 1786 ; died 1846.

194. WAITING FOR "THE TIMES."

Lent by Mrs. S. Morley.

Two gentlemen are seated in the coffee-room of an hotel, said to be the White Horse Cellar, Piccadilly ; one of them is half concealed by the fully-opened sheet of "The Times," which he is reading so intently that he does not notice the angry impatience of his neighbour who waits his turn to read the paper. In the latter person Haydon intended to represent himself ; the resemblance is closer in the air and attitude than in the features of the impatient gentleman.

Painted in October, 1831, and illustrating the intense interest felt by the public in the part taken by the journal in question anent the Reform Bill, which was then ardently discussed. There are several versions of this picture, of which the original was accepted by Lord Stafford in return for a loan to Haydon of 50*l*. One of these was No. 389 at Manchester, in 1857. Well known by an engraving by R. W. Bass.

24 × 29 inches.

SIR JOSHUA REYNOLDS, P.R.A., (OR GEORGE ROMNEY).

Born 1723 ; died 1792.

Born 1734 ; died 1802.

195. A PORTRAIT OF LADY HAMILTON.

Lent by Sir Clare Ford.

She appears as a Bacchante, a nearly life size, half-length figure, moving to our right, with one forefinger at her lips, while laughing, she looks over her shoulder at the spectators ; a long tress of chestnut hair is blown forward by the wind ; white dress. Seems to have been painted to illustrate the mannerisms of Reynolds. This picture belonged to Mr. Benjamin Booth, great grandfather of the late owner, Mr. Richard Ford, who has recorded that Lawrence and Mr. Munro of Novar were alike confident that this work was by Sir Joshua himself, and not by Romney. This portrait has always, in the family of the owner, been called a Romney.

For a biography of the artist, see "Mrs. Thrale," lent by Louisa, Lady Ashburton.

29½ × 24½ inches.



FOURTH ROOM.



WILLIAM ETTY, R.A.

Born 1787; died 1849.

196. A BATHER.

Lent by James Orrock, Esq.

$9\frac{1}{2} \times 9\frac{1}{2}$ inches circle.

RICHARD WILSON, R.A.

Born 1714; died 1782.

197. A SMALL OVAL LANDSCAPE.

Lent by Sir Clare Ford.

For Wilson, see Nos. 94 and 128.

$6\frac{1}{2} \times 8$ inches.

WILLIAM HAMILTON, R.A.

Born 1751; died 1801.

198. PLAYING BOWLS.

Lent by the Lord Scarsdale.

$15\frac{1}{2} \times 15\frac{1}{2}$ inches circle.

JOHN W. EWBANK.

Born 1779; died 1847.

199. A COAST SCENE.

Lent by Robert Carfrae, Esq.

$8 \times 13\frac{1}{2}$ inches.

JULIUS CÆSAR IBBETSON.

Born 1759; died 1817.

200. A SMALL LANDSCAPE.

8 × 11½ inches.

Lent by John Cleland, Esq.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

201. A HIGHLAND GENTLEMAN.

Lent by Colonel Morrison.

A small three-quarters-length figure of a young man leaning with his right arm upon a rock; bare-headed, holding a blue cap, lined with red, in one hand; wearing a dark green tartan uniform; rocky background.

19½ × 15 inches.

JOHN F. WILLIAMS.

Born ; died 1846.

202. COAST SCENE, WITH FIGURES IN THE FOREGROUND.

9½ × 18 inches.

Lent by Richard Gibbs, Esq.

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

203. THE CHARITABLE SQUIRE.

13½ × 18 inches.

Lent by General Sir H. P. de Bathe, Bart.

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

204. TWO WOMEN AND A CHILD AT THE WELL.

Lent by the Executors of the late Major C. P. Teesdale.

17 × 21½ inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

205. DON QUIXOTE IN HIS STUDY.

Lent by T. Woolner, Esq., R.A.

The Don is seated with his back to the light in a sunlit room; a large book is raised before him on a table; the whiteness of the pages reflecting into the reader's face, reveals the eagerness of his expression. By way of aiding the pathos of the design, the dignity of the Don being apparent in his noble though wild air, the artist gave a hint of the enthusiast's impending troubles by showing how a dog is stealing the dinner his master neglects.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.
 $15\frac{1}{2} \times 12\frac{1}{2}$ inches.

JOHN SINGLETON COPLEY, R.A.

Born 1737; died 1815.

206. A FAMILY GROUP.

Lent by John Pender, Esq. 19×14 inches.

GEORGE MORLAND.

Born 1763; died 1804.

207. THE SOLDIER'S RETURN.

Lent by W. W. Lewis, Esq. 7×10 inches.

RICHARD COSWAY, R.A.

Born 1740; died 1821.

208. A CHILD'S PORTRAIT.

Lent by T. Woolner, Esq., R.A.

A small, three-quarters-length figure of a little girl seated on a bank, with a landscape background; she is dressed in a frock of white dimity, and over her light brown hair, holds with one hand a pale green muslin scarf which descends on each side of her chubby face; her eyes look at the spectator. Some of Cosway's best pictures are, like that before us, in oil; such works are scarce.

 $8\frac{1}{2} \times 6$ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

209. RIVER SCENE.

For Crome, see No. 76.

 $3 \times 4\frac{1}{2}$ inches.*Lent by W. S. Hobson, Esq.*

ALEXANDER FRASER.

Born 1786; died 1865.

210. THE OYSTER SELLER.

For Crome, see No. 76.

 $7\frac{1}{2} \times 9\frac{1}{2}$ inches.*Lent by John Cleland, Esq.*

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

211. THE DISASTER.

Lent by Sir Charles Tennant, Bart.

The interior of a room where a cat has overthrown a bird-cage, captured its tenant, a canary, and, alarmed by the entrance of its mistress and her younger sister, makes off with the prize; a harpsichord is on our left; on our right an open window reveals a landscape.

 $30\frac{1}{2} \times 26$ inches.

GEORGE MORLAND.

Born 1763; died 1804.

212. GIPSIES.

 $6\frac{1}{2} \times 9$ inches.*Lent by W. W. Lewis, Esq.*

RICHARD COSWAY, R.A.

Born 1740; died 1821.

213. A PORTRAIT.

 $9\frac{1}{2} \times 7\frac{1}{2}$ inches.*Lent by A. Andrews, Esq.*

JOHN CROME (THE ELDER).

Born 1769; died 1821.

214. RIVER SCENE.

Lent by W. S. Hobson, Esq.

For Crome, see No. 76.

3 × 4½ inches.



WILLIAM HAVELL.

Born 1782; died 1857.

215. AN ITALIAN LANDSCAPE.

Lent by Dr. Porteous.

8 × 11 inches.

WILLIAM HAVELL.

Born 1782; died 1857.

216. AN ITALIAN LANDSCAPE.

Lent by Dr. Porteous.

6½ × 6½ inches. Circle.

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

217. THE OYSTER WOMAN.

Lent by the Executors of the late Major C. P. Teesdale.

4½ × 4 inches.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

218. THE SHEPHERD BOY.

Lent by Mrs. Eagar.

A Shepherd Boy leaning on his crook; some sheep on a rising ground. A storm has just passed over the landscape; the clouds, still red and lowering, are slightly reflected on the foreground. An early picture painted for Mr. Robert Edgar at Ipswich, and before Gains-

borough went to Bath in 1760. It was exhibited for the first time at Ipswich, last autumn, 1887.

For a biography of the artist see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.
32 × 25 inches. Oval.

JOHN RATHBONE and GEORGE MORLAND.

Born 1750; died 1807.

Born 1763; died 1804.

219. A LANDSCAPE.

Lent by W. W. Lewis, Esq.

5½ × 8 inches.

WILLIAM HAVELL.

Born 1782; died 1857.

220. AN ITALIAN LANDSCAPE.

Lent by Dr. Porteous.

6½ × 6½ inches. Circle.

JULIUS CÆSAR IBBETSON.

Born 1759; died 1817.

221. THE FERRY.

Lent by W. W. Lewis, Esq.

7 × 9½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

222. SMALL LANDSCAPE.

Lent by Dr. Porteous.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.
5½ × 6 inches.

GEORGE CHAMBERS.

Born 1803; died 1840.

223. PIER HEAD AND SHIPS.

Lent by Dr. Porteous.

George Chambers was the son of a seaman or fisherman of Whitby, where he was born in 1803, and where he went to the Free School; while yet a young boy he was taken in hand by the master of a trading sloop, whom he served as cabin boy, and with him made many voyages along the eastern coast of England, from Berwick to London. He was apprenticed to Mr. Storr, the master of a trading brig, and with him sailed to the Mediterranean and Baltic; during this period he made sketches of shipping, which his comrades greatly enjoyed. His skill so charmed his master that he released the lad from his indentures, and Chambers returned to Whitby, hoping to live by painting portraits of ships. It seems that his first step was to enter the service of an old woman who kept a painter's shop, and probably took contracts for house decoration. By this means he contrived to live, and during his unemployed time, obtained lessons in drawing from a local teacher named Bird, selling little shipping pieces whenever customers presented themselves, which, at his small prices, frequently happened. These little paintings have, since Chambers's death, been carefully collected by the local amateurs, and many of them have been re-sold at considerably more than the original prices. Wishing to go to London, he worked his way by sea in a coaster. Refusing to work any longer as a house-painter, he managed, hard as the task was, to sell pictures enough for a livelihood, until he attracted the notice of Mr. Thomas Horner, who was then preparing the Panorama of London afterwards shown at the Colosseum in Regent's Park. In this capacity Chambers was occupied seven years, after which he became scene painter at the Pavilion Theatre, where he contrived to obtain the warm interest of Admiral Lord Mark Kerr, who took him to William IV, the "Sailor King," and Queen Adelaide, each of whom commissioned him to paint a picture. He was appointed Marine Painter to their Majesties. His first picture exhibited was "A View of Whitby," at the British Institution in 1827. Having combined water-colour painting with oil-painting on a large scale, he was elected an Associate-Exhibitor of the Society of Painters in Water Colours in 1834, and in 1836 a full member of that body. His health had, according to Redgrave, who condensed the biography of our artist which was published by Mr. J. Watkins in 1841, been broken by the hardships of his earlier life; he died in London, October 28, 1840, at his house 26, Percy Street. Three of his pictures are at Greenwich Hospital; one of these is a copy after West; the others, "The Bombardment of Algiers," and "The Capture of Portobello," are but tolerable examples of his powers. Some of his water-colour drawings are very charming indeed.

6 X 8 inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

224. THE GULF OF SALERNO.

Lent by Mrs. W. Sharpe.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.

$8\frac{1}{2} \times 13\frac{1}{2}$ inches.

JOHN RAPHAEL SMITH.

Born 1752; died 1812.

225. A VISIT TO GRANDFATHER.

Lent by Sir Charles Tennant, Bart.

Interior. An old, white-haired gentleman, seated in a chair on our right, receives a little girl who is presented to him by her mother; a younger girl, pressing her cheek to the old man's hand laid upon his knee, stands in front; behind is a young boy.

This picture was engraved by the painter, a renowned artist in mezzotint, much employed by Sir Joshua Reynolds.

$30 \times 24\frac{1}{2}$ inches.

JULIUS CÆSAR IBBETSON.

Born 1759; died 1817.

226. A LANDSCAPE, LAKE, AND MOUNTAIN.

Lent by W. W. Lewis, Esq.

$6\frac{1}{2} \times 9\frac{1}{2}$ inches.

GEORGE MORLAND.

Born 1763; died 1804.

227. WINTER.

Lent by W. W. Lewis, Esq.

$4\frac{1}{2} \times 7$ inches.

WILLIAM COLLINS, R.A.

Born 1788; died 1847.

228. COTTAGES.

 $5\frac{1}{2} \times 8\frac{1}{8}$ inches.*Lent by John Sarson, Esq.*

FRANCIS WHEATLEY, R.A.

Born 1747; died 1801.

229. "ORANGES," ONE OF THE "CRIES OF LONDON."

Lent by the Executors of the late Major C. P. Teesdale.

Among the latest productions of this artist was a series, of which this picture is a member, illustrating the "Street Cries of London."

 $13\frac{1}{2} \times 11$ inches.

ROBERT SMIRKE, R.A.

Born 1752; died 1845.

230. A SCENE FROM "DON QUIXOTE."

Lent by Thomas Ashton, Esq. $16\frac{1}{2} \times 13$ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

231. A VIEW OF FLATFORD MILL.

Lent by G. D. Leslie, Esq., R.A.

For Constable, see No. 142.

 13×17 inches.

WILLIAM BLAKE.

Born 1757; died 1827.

232. "THE BARD," FROM GRAY.

Lent by George Richmond, Esq. R.A.

The motto of this picture is supplied in the verses by Gray, which are written behind it.

“ On a rock, whose haughty brow
 Frowns o’er old Conway’s foaming flood,
 Robed in the sable garb of woe,
 With haggard eyes the Poet stood,
 (Loose his beard and hoary hair
 Stream’d, like a meteor, to the troubled air).
 * * * *

Weave the warp, and weave the woof,
 The winding-sheet of Edward’s race.”

“ King Edward and his Queen, Eleanor, are prostrated with their horses at the foot of a rock, on which the Bard stands; prostrated by the terrors of his harp on the margin of the River Conway, whose waves bear up the corse of the slaughtered bard; at the foot of the rock, the armies of Edward are slowly winding among the mountains.” It is dealt with, from the artist’s point of view, as “Number IV.” in Blake’s “Descriptive Catalogue” of his own works. This picture, which is in water-colours, belonged to Samuel Palmer. It was No. 607 in the Academy, 1785. Exhibited at the Burlington Club in 1876 as No. 45.

$23\frac{1}{2} \times 17\frac{1}{2}$ inches.

WILLIAM HENRY HUNT.

Born 1790; died 1864.

233. WINDSOR CASTLE FROM THE RIVER.

Lent by Walter Gilbey, Esq.

This artist, afterwards renowned as a painter in water-colours, practised originally in oil; he was a pupil of John Varley and William Mulready.

$19\frac{1}{2} \times 26$ inches.

WILLIAM ETTY, R.A.

Born 1787; died 1849.

234. THE LAKE.

Lent by Henry Tate, Esq.

$25\frac{1}{2}$ inches, Circle.

EDWARD BIRD, R.A.

Born 1772; died 1819.

235. THE RECRUIT.

Lent by S. N. Castle, Esq.

This painter was the early rival of Wilkie. See "Grandma's Cap," No. 323. He was born at Wolverhampton, April 12, 1772; began to draw while very young; was apprenticed to a tea-tray maker, on whose goods he painted flowers and landscapes; A.R.A. in 1812; R.A. in 1815; died at Bristol, November 2, 1819; buried in the Cathedral cloisters there.

12 × 14½ inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

236. WILKIE'S HOME.

Lent by Gray Hill, Esq.

A small landscape, with farm buildings and cattle, said to be Wilkie's birthplace at Cults; the village is on the top of the hill, and under a lowering grey sky. This picture was bought at Wilkie's sale. For Wilkie, see No. 1.

10½ × 17½ inches.

WILLIAM ETTY, R.A.

Born 1787; died 1849.

237. THE PARTING OF HERO AND LEANDER.

Lent by Sir John Neeld, Bart.

32½ inches, Circle.

GEORGE MORLAND.

Born 1763; died 1804.

238. GROUP OF PIGS.

Lent by Bonamy Dobree, Esq.

19½ × 25½ inches.

PETER DE WINT.

Born 1784; died 1849.

239. A CORNFIELD.

Lent by Dr. Porteous

19 × 29 inches.

GEORGE MORLAND.

Born 1763; died 1804.

240. RETURNING FROM WORK.

Lent by A. Andrews, Esq. $9\frac{1}{2} \times 11\frac{1}{2}$ inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

241. THE GAMEKEEPER.

Lent by Sir George Beaumont, Bart.

For Wilkie, see No. 1.

 10×8 inches.

GEORGE MORLAND.

Born 1763; died 1804.

242. "OLD CLOTHES !"

Lent by John Cleland, Esq. $11\frac{1}{2} \times 14\frac{1}{2}$ inches.

WILLIAM MULREADY, R.A.

Born 1789; died 1863.

243. AN UNFINISHED PICTURE, 'THE CHILD SITTER.'

Lent by Charles J. Hargitt, Esq.

Interior of an artisan's parlour, where an artist, whose face resembles Mulready's, sits in the centre with a board on his knee, drawing the face of a little girl in a white pinafore, who, with a nervous grin, submits to the operation; her mother and two boys look on with interest and curiosity. The style of this picture indicates that it was coeval with "Choosing the Wedding Gown," c. 1844. Some of the accessories, a clothes basket, red pan and dog, are thoroughly finished, the remainder of the picture is incomplete. Not before exhibited; not in the artist's sale at Christie's, April, 1864.

 20×24 inches.

JOHN CROME (THE ELDER).

Born 1768; died 1821.

244. A LANDSCAPE, WITH A COTTAGE AND WATERFALL.

Lent by Richard Gibbs, Esq.

For Crome, see No. 76.

12 × 16 inches.

GEORGE STUBBS, A.R.A.

Born 1724; died 1806.

245. DOGS.

Lent by the Earl of Derby, K.G.

9 × 10½ inches.

BENJAMIN BARKER.

Born 1776; died 1838.

246. LANDSCAPE; SUNSET; CATTLE CROSSING A RIVER.

Lent by Richard Gibbs, Esq.

12½ × 17 inches.

WILLIAM ETTY, R.A.

Born 1789; died 1849.

247. THE DISROBING OF VENUS.

Lent by Antony Gibbs, Esq.

30½ × 42 inches.

GEORGE MORLAND.

Born 1763; died 1804.

248. "THE FIND."

Lent by Sir Charles Tennant, Bart.

Companion to No. 249.

10½ × 15 inches.

GEORGE MORLAND.

Born 1763; died 1804.

249. IN FULL CRY.

Lent by Sir Charles Tennant, Bart.

Companion to No. 248.

10½ × 15 inches.

WILLIAM ETTY, R.A.

Born 1787; died 1849.

250. THE EVENING STAR.

Lent by A. Andrews, Esq.

27 × 20½ inches.

WILLIAM HOGARTH.

Born 1697; died 1764.

251. "THE BEGGARS' OPERA."

Lent by Louis Huth, Esq.

See No. 25. For Hogarth, see No. 24.

19 × 22 inches.

JOSEPH FRANCIS NOLLEKENS (THE ELDER).

Born 1702; died 1748.

252. A VIEW OF COVENT GARDEN.

Lent by Messrs. Henry Graves & Co.

On our left, in front, a tall lady, said to be Catherine Tipping, Lady Archer (who lived in Covent Garden), in a dress of red and white stripes, wearing likewise a small cap and a short apron, is approaching a stall of fruit and vegetables, attended by a woman, who wears a blue apron and white dress, open in front. The lady speaks to the saleswoman, and the latter listens attentively. Behind the former a woman walks with a basket on her head; behind the latter a man lounges on the stall, holding a pot. In the background the then open space of Covent Garden Market is seen, with, near the centre, the pillar surmounted by sundials, which long occupied that place. Further off is the Great Piazza, or arcade, now existing, including houses much affected by artists, such as Lely, Thornhill, and R. Wilson. The stall is placed against one of the square piers of an arcade facing the Great Piazza. This picture was at the Academy in 1880.

38 × 49½ inches.

SIR AUGUSTUS WALL CALLCOTT, R.A.

Born 1779; died 1844.

253. BEACH AND PIER.

For Callcott, see No. 324.
6 × 8 inches.

Lent by Dr. Porteous.

JOSEPH W. ALLEN.

Born c 1804; died 1852.

254. LANDSCAPE, WITH A COTTAGE AND FIGURES.

8 × 11 inches.

Lent by Richard Gibbs, Esq.

WILLIAM ETTY, R.A.

Born 1787; died 1849.

255. A BATHER.

9½ × 9½ inches. Circle.

Lent by James Orrock, Esq.

RICHARD WILSON, R.A.

Born 1714; died 1782.

256. A SMALL OVAL LANDSCAPE.

For Wilson, see Nos. 94 and 128.

6½ × 8 inches.

Lent by Sir Clare Ford.

WILLIAM HAMILTON, R.A.

Born 1751; died 1801.

257. HAY MAKERS.

15½ × 15½ inches. Circle.

Lent by the Lord Scarsdale.



FIFTH ROOM.



RICHARD PARKES BONINGTON.

Born 1801; died 1828.

258. FISHERWOMEN, COAST OF NORMANDY.

Lent by James Orrock, Esq.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.
8 × 10 inches.



JOHN CROME (THE ELDER).

Born 1769; died 1821.

259. THE OAK.

Lent by Albert Wood, Esq.

For Crome, see No. 76.
11½ × 15 inches.



JOHN SINGLETON COPLEY, R.A.

Born 1737; died 1815.

260. SKETCH IN MONOCHROME FOR A GROUP OF PORTRAITS

Lent by John Cleland, Esq.

24 × 36½ inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

261. COAST OF NORMANDY.

Lent by James Orrock, Esq.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.

8½ × 13½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

262. EVENING.

Lent by Dr. Porteous.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by Thomas Ashton, Esq.

12 × 17 inches.

WILLIAM SIMSON.

Born 1800; died 1847.

263. ARTHUR'S SEAT, FROM FISHER ROW, EDINBURGH.

Lent by Robert Carfrae, Esq.

7½ × 10 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

264. LOCK ON THE STOUR.

Lent by T. Woolner, Esq., R.A.

In front, on our right, is the Lock; water extends from this to the mill, which is in the mid-distance; a group of poplars is on our right; on our left is a group of oaks or elms.

Here we have rainy weather, such as Fuseli referred to when (while studying a picture of Constable's at the Academy) he cried out "Go, fetch me my umbrella!" The turbulent breeze lashes the dark olive-green and grey water, which, dashed with lustrous ripples, is seen between two sad, yet elegant groups of trees. On our left the group is composed of a dead oak and a living oak: on our right are a poplar, with its leaves slightly glittering in the light, and an elm. In the eye of the vista is a farm house, a building Constable very frequently

delineated with zest for its rusticity, quaintness and picturesqueness; before it, a narrow wooden bridge crosses the stream, which, in this part, spreads wide; smoke, one of the painter's favourite means for expressing the motion of the winds which so often sweep through his landscapes, drifts horizontally from the chimney of the house. Two boys are on the nearer bank of the stream: in front of them, close to the foot of the picture, are the grouped piles of an ancient lock. The sky is loaded with clouds of white and grey, and the distance is darkened by drifting rain.

For a biography of this artist, see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.
21½ × 15 inches.

GEORGE MORLAND.

Born 1763; died 1804.

265. THE WOODLAND COTTAGE.

Lent by John Cleland, Esq.

A great beech in its autumnal foliage stands in the middle of the picture and leans towards our right; under its boughs, on that side a small cottage appears; near the trunk a man reclines on the ground; near him are two women and a child.

17½ × 23½ inches.

JOHN VARLEY.

Born 1778; died 1842.

266. A VIEW OF WINDSOR.

Lent by James Orrock, Esq.

10½ × 14½ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

267. MOONLIGHT.

Lent by S. N. Castle, Esq.

For Crome, see No. 76.

8½ × 10½ inches.

THOMAS STOTHARD, R.A.

Born 1755; died 1834.

268. THE DISCOVERY.

Lent by R. Rankin, Esq.

Companion to "The Surprise," No. 289.

9 × 12 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

269. VIEW IN SUFFOLK.

Lent by James Orrock, Esq.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

6 × 8½ inches.

JAMES O'CONNOR.

Born 1793; died 1841.

270. MOUNTAIN SCENE.

Lent by Richard Gibbs, Esq.

8½ × 10½ inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

271. A VIEW OF RUINS NEAR ROME.

Lent by Sir Clare Ford.

For Wilson, see Nos. 94 and 128.

17 × 13½ inches.

JOHN SELL COTMAN.

Born 1782; died 1842.

272. AN ORCHARD HOUSE.

Lent by T. Woolner, Esq., R.A.

Here a tall oblong erection of cob, such as is used in clay countries, framed in timber and roofed with thatch, stands before us on a brick platform, and is accessible by steps; foreground of pale gravel; willows are grouped near the building.

12 × 14½ inches.

JOHN W. EWBANK.

Born 1779; died 1847.

273. DUTCH LUGGERS.

Lent by Sir William Fettes Douglas.

10 × 14 inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

274. A VIEW IN ITALY.

For Wilson, see Nos. 94 and 128.

13 × 16 inches.

Lent by W. A. Smith, Esq.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

275. DEDHAM VALE.

Lent by James Orrock, Esq.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

18 × 24 inches.

JOHN SELL COTMAN.

Born 1782; died 1842.

276. THE JETTY, YARMOUTH.

Lent by W. W. Lewis, Esq.

10½ × 18½ inches.

THOMAS STOTHARD, R.A.

Born 1755; died 1834.

277. MAIDENS AT THE WELL.

Lent by Mrs. W. Sharpe.

11½ × 11½ inches circle.

PATRICK NASMYTH.

Born 1787; died 1831.

278. THE WILLOW.

Lent by David Price, Esq.

11 × 15 inches

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

279. DEDHAM MILL

Lent by James Orrock, Esq.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.
23 X 34 inches.

GEORGE ARNALD, A.R.A.

Born 1763; died 1841.

280. THE BELLEROPHON.

Lent by T. Woolner, Esq., R.A.

A calm, moonlight picture, with the famous warship anchored, as a hulk, in the Medway, dismantled, having only two poles instead of the masts she carried all over the world; the hull stands high out of the water; over her stern rises an uncouth structure of rough boards, a sort of external cabin, of peculiar and unwarlike aspect. The silvery reflection of the moon upon the water renders the darkened vessel more obscure than her own shadow would make her; in the mid-distance the masts and canvas of a large vessel seem ghost-like and are motionless.

This artist was born in Berkshire, in a very humble rank; he began life, says Redgrave, as a domestic servant to a lady, who, noticing his ability in drawing, obtained instruction for him. He became a pupil of W. Pether, and in 1788, exhibited his first picture, entitled "Scene from Nature," at the Royal Academy. From this period until his death, he was a very frequent contributor to this exhibition, and that of the British Institution, where he first appeared in 1807, with "Landscape—Morning, with Cattle," "Tintern Abbey," "Moonlight Scene," and "Landscape—Effect of Clearing from a Storm." These titles and those of a few French subjects, in addition to those of many sea pieces, sufficiently indicate the taste of Arnald, who, in 1810, was elected an Associate of the Royal Academy, in the place of Wilkie, promoted. In 1811 he was appointed Landscape Painter to the Duke of Gloucester. In 1825 he was successful against fourteen artists in competition for a prize of 200*l.* for the best finished sketch of "The Battle of the Nile," offered by the Directors of the British Institution, who, consequently, commissioned Arnald to paint the subject at large for 500*l.* When completed, the Directors presented the picture to Greenwich Hospital, where, representing the blowing up of *L'Orient*, and measuring 8 ft. 7 in. X 6 ft. 1 in., it now is. The battle picture, a capital example, was exhibited, as No. 43, at the British Institution in 1827, together with No. 285, entitled as follows, being the example now before us:—"The Bellerophon, 74, in her present [1827] state, as a Convict Ship at Sheerness, the same which was opposed to the French Admiral's Ship, *L'Orient*, in the Battle of the Nile, and to which Napoleon afterwards surrendered."

In this year the Directors awarded to Arnald £50, "in approbation," beyond the price of his picture. Arnald, who seems to have been in somewhat narrow circumstances, resided for many years in Newman Street and Pentonville, painted a very great number of views of landscapes in moonlight (in this respect following W. Pether, his instructor), sea-fights, effects of sunlight breaking through vapour, architectural subjects with pathetic effects, and storms by land and sea. He died November 21, 1841, at 2, Weston Street, Pentonville, where his son, G. S. W. Arnald, a sculptor, who gained an Academy Gold Medal in 1831, resided. The latter occasionally exhibited paintings as well as sculptures. G. Arnald's two daughters showed landscapes at the Academy between 1825 and 1831. G. Arnald was frequently mentioned with admiration by the writers of his time as one of the ablest landscape painters known to them.

16 × 22½ inches.

THOMAS STOTHARD, R.A.

Born 1755; died 1834.

281. WERTHER'S "CHARLOTTE."

Lent by Mrs. W. Sharpe.

11½ × 11½ inches. Circle.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

282. COTTAGES.

Lent by A. Andrews, Esq.

For Crome, see No. 76.

11½ × 16½ inches.

SIR AUGUSTUS WALL CALLCOTT, R.A.

Born 1779; died 1844.

283. A LANDSCAPE, LOOKING OVER A VALLEY.

Lent by the Duke of Westminster, K.G.

A man leading a horse in the foreground; in the mid-distance is a river; beyond, mountains. For Callcott, see No. 324.

14½ × 19 inches.

JOHN SELL COTMAN.

Born 1782; died 1842.

284. VIEW OF YORK MINSTER.

Lent by W. W. Lewis, Esq.

12 × 19½ inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

285. A VIEW ON THE STRADA NOMENTANA.

Lent by Sir Clare Ford.

All Sir C. Ford's Wilsons came from the artist, see the List of Contributors, *post.* No. 285 was engraved by J. Ffarington, R.A. Wilson painted the subject more than once; this picture was at the British Institution in 1814. For Wilson, see Nos. 94 and 128.

17 × 13½ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

286. LANDSCAPE AND CASTLE.

Lent by Richard Gibbs, Esq.

For Crome, see No. 76.

12 × 14½ inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

287. GULF OF SPEZIA.

Lent by Mrs. W. Sharpe.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.

9½ × 12½ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

288. A RIVER SCENE.

Lent by A. Andrews, Esq.

For Crome, see No. 76.

8½ × 10½ inches.

THOMAS STOTHARD, R.A.

Born 1755 ; died 1834.

289. THE SURPRISE.

Lent by R. Rankin, Esq.

Companion to "The Discovery," No. 268.

$9\frac{1}{2} \times 12\frac{1}{2}$ inches.

JOHN CONSTABLE, R.A.

Born 1776 ; died 1837.

290. GRAVEL PITS.

Lent by James Orrock, Esq.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

$7\frac{1}{2} \times 9\frac{1}{2}$ inches.

GEORGE CHINNERY.

Born c. 1787 ; died 1852.

291. LANDSCAPE AND CATTLE.

Lent by Richard Gibbs, Esq.

$6 \times 8\frac{1}{2}$ inches.

JOHN CONSTABLE, R.A.

Born 1776 ; died 1837.

292. SKETCH OF HADLEIGH CASTLE.

Lent by W. Lockwood, Esq.

See No. 7, the larger version of this picture, with a different effect ; see, for Constable, No. 142.

20×28 inches.

GEORGE BARRET (THE YOUNGER).

Born ; died 1842.

293. A CLASSICAL LANDSCAPE.

Lent by James Orrock, Esq.

$12\frac{1}{2} \times 20$ inches.

ALFRED VICKERS.

Born 1786; Died 1868.

294. CARISBROOK CASTLE.

Lent by Richard Gibbs, Esq.

9 × 13 inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

295. BARGES ON THE YARE.

Lent by A. Andrews, Esq.

For Crome, see No. 76.

18 × 22½ inches.

JOHN SELL COTMAN.

Born 1782; died 1842.

296. BOYS FISHING.

Lent by T. Woolner, Esq., R.A.

Two boys sit on the stone embankment of a river which is bright and clear; sunlight effect; a dark clump of oaks is in the middle; some birches are on our right.

17 × 13½ inches.

ANTHONY VAN DYCK COPLEY FIELDING.

Born 1787; died 1855.

297. KINGLY VALE (TWILIGHT).

Lent by Gen. Sir H. P. de Bathe, Bart.

10 × 14 inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

298. COAST OF NORMANDY. BOATS AGROUND.

Lent by T. Woolner, Esq., R.A.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.

20 × 30 inches.

GEORGE BARRET (THE YOUNGER).

Born ; died 1842.

299. A WATERFALL.

12 × 16½ inches.

Lent by Dr. Porteous.

GEORGE MORLAND.

Born 1763; died 1804.

300. LANDSCAPE AND FIGURES.

12 × 15 inches.

Lent by Richard Gibbs, Esq.

JOSEPH MALLORD WILLIAM TURNER, R.A.

Born 1775; died 1851.

301. SKETCH FOR "THE WRECK OF THE 'MINOTAUR.'"

See No. 159. For Turner, see No. 137.

16 × 24 inches.

Lent by W. Hughes, Esq.

THOMAS GAINSBOROUGH, R.A.

Born 1727; died 1788.

302. A LANDSCAPE.

Lent by William Garnett, Esq.

For a biography of the artist, see "Miss K. Edgar," No. 151, lent by Mrs. Edgar.

27 × 36 inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

303. TINTERN ABBEY.

Lent by T. Woolner, Esq., R.A.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.

18½ × 25½ inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

304. A LANDSCAPE.

For Constable, see No. 142.

14 X 17 inches.

Lent by W. Lockwood, Esq.

JULIUS CÆSAR IBBETSON.

Born 1759; died 1817.

305. GIPSIES.

12 X 14½ inches.

Lent by James Orrock, Esq.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

306. COAST OF NORMANDY.

Lent by T. Woolner, Esq., R.A.

The flat sands near Fort Rouge, Calais, where Bonington often painted. The sky is nearly covered by clouds, the lingering evidence of yesterday's tumult; some white sails look pallid against the almost level tint of purplish grey. The sea, which breaks but little, is steel colour, and the still-moist shore and its pools reflect the sky in spaces of wan light. Near the front is a group of figures, whose dark garments are strongly relieved on the shore. The assembly comprises sailors and women gathered about the corpse of a seaman left when the tide retreated; one of the women laments the dead, a neighbour endeavours to console her; several other persons look on helpless and regretful; a woman, overwhelmed with grief, sits silent and motionless on our left.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.

15½ X 21½ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

307. A SMALL LANDSCAPE.

For Crome, see No. 76.

15 X 22 inches.

Lent by John Cleland, Esq.

JOHN H. WILSON.
Born 1774; died 1855.

308. RAVENSHEUGH.

Lent by Lord Young.

$10\frac{1}{2} \times 15\frac{1}{2}$ inches.

JOHN CONSTABLE, R.A.
Born 1776; died 1837.

309. THE COTTAGE.

Lent by James Orrock, Esq.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.
 12×10 inches.

GEORGE BARRET (THE YOUNGER).
Born ; died 1842.

310. REST BY THE WAY.

Lent by James Orrock, Esq.

8×11 inches.

WILLIAM HAVELL.
Born 1782; died 1857.

311. A LANDSCAPE NEAR ROME.

Lent by W. W. Lewis, Esq.

$10 \times 13\frac{1}{2}$ inches.

JOHN CONSTABLE, R.A.
Born 1776; died 1837.

312. HAMPSTEAD HEATH.

Lent by the Lord Armstrong.

For a biography of this artist, see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.

The gravity, simplicity, and extreme naturalness of this picture, illustrate Constable's remark to Sir George Beaumont, who, when the artist was quite a youth, asked him what style he meant to adopt; and "None but God Almighty's style, Sir George," was the reply. It belonged to Leslie, and was sold at his sale in 1860.

15½ × 19½ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

313. THE ROAD TO THE BARRACKS, NORWICH.

Lent by Gray Hill, Esq.

Clump of trees on our right; water in front, road and house in mid-distance, ruins on the higher ground. Shows the road to the barracks at Norwich, and the old "Duke of York" tavern; Mousehold Heath and Kitt's Castle are in the distance. It came from Mr. Churchyard's collection. For Crome, see No. 76.

13½ × 17½ inches.

SAMUEL WILLIAM REYNOLDS.

Born 1774; died 1835.

314. WINDSOR CASTLE.

Lent by Miss Walker.

12 × 19 inches.

PATRICK NASMYTH.

Born 1787; died 1831.

315. A SEA PIECE.

Lent by A. Andrews, Esq.

9½ × 13½ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

316. A LANDSCAPE, WITH CATTLE.

Lent by Humphrey Roberts, Esq.

For Crome, see No. 76.

13½ × 11½ inches.

SAMUEL WILLIAM REYNOLDS.

Born 1774; died 1835.

317. COTTAGE AT LOG'S HILL.

Lent by Miss Walker.

11 × 17 inches.

PATRICK NASMYTH.

Born 1787; died 1831.

318. LOCH NESS.

Lent by Albert Wood, Esq.

17½ × 23½ inches.

SIR GEORGE HOWLAND BEAUMONT, BART.

Born 1753; died 1827.

319. A CLASSICAL LANDSCAPE.

Lent by Sir George Beaumont, Bart.

18 × 23½ inches.

JULIUS CÆSAR IBBETSON.

Born 1759; died 1817.

320. WOMEN WASHING.

Lent by A. Andrews, Esq.

13½ × 17½ inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

321. THE JEW'S HARP (SKETCH).

Lent by the Marquis of Lansdowne.

This is the sketch or finished study for a picture begun by Wilkie in 1808, and sold to F. Annesley, Esq. for 30 guineas. The picture measures 10 by 8 inches, and was engraved by John Burnet. The sketch and picture were at Wilkie's exhibition in 1814; the latter, then belonging to Mr Wells, of Redleaf, was at the British Institution in 1842, and at Manchester in 1857. For Wilkie, see No. 1.

6½ × 5¼ inches.

JOHN LINNELL.

Born 1792; died 1882.

322. THE FARM YARD.

Lent by David Price, Esq.

Sultry weather during harvest; a team of oxen has brought a load of corn to the farm yard; In the middle of the picture men are stacking the sheaves on a rick. Two other ricks have been completed. Behind, the gable of the farm house appears, with dark trees; on our right a hill-side, in full sunlight, slopes to the front.

$11\frac{1}{2} \times 15$ inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

323. GRANDMA'S CAP (SKETCH).

Lent by the Marquis of Lansdowne.

Small group of two figures and a dog, painted in 1810, of which the finished picture was sold for 105*l.* to Lord de Dunstanville. An old man has snatched up a woman's cap, put it on his head and, pursued by a girl, capers about the room, while the dog barks. Lord de Dunstanville's picture was lent to the Academy in 1882, by Lieut.-Col. Tremayne; it was, in deference to the rising fame of Bird, withdrawn by Wilkie from the Academy in 1810, and then entitled "The Wardrobe Ransacked." The picture before us was sold by Wilkie to Lord Mulgrave, at whose sale in 1832 it sold for 90*l.* The sketch and the picture were included in Wilkie's exhibition of his own works in 1812. In 1842 the former was lent to the British Institution by A. Colvin, Esq. For Wilkie, see No. 1.

$10 \times 7\frac{1}{2}$ inches.

SIR AUGUSTUS WALL CALLCOTT, R.A.

Born 1779; died 1844.

324. A LANDSCAPE.

Lent by Ralph Brocklebank, Esq.

The painter of this and other pictures now in the Grosvenor Gallery was born at Kensington Gravel Pits, on the 20th of February, 1779. His elder brother being John Wall Callcott, the eminent Doctor of Music, of a family long settled in that region and at Brompton, and our artist having in very early youth a good voice and ear, it was determined that he should become a musician. The first step in this direction was to enter him as a singing boy in the choir of Westminster Abbey, where his brother John Wall had preceded him, and where for some time, and until his voice broke, he remained under Dr. Cooke. It will be remembered that a few years after this the late Mr. Webster, R.A., was attached to the choir of the Chapel Royal, St. James's. William Hutchins Callcott (son of John Wall Callcott, and nephew of the

painter), who died in 1882, was a composer of distinction, and a member of a family with which William Horsley, another musician, and his son, Mr. John Callcott Horsley, R.A., are closely allied. It seems that the determination to make a musician of A. W. Callcott was arrived at on account of his family connections, and notwithstanding that he had, even in childhood, manifested a considerable facility in drawing landscapes and heads. It is said that his resolution to become a painter was confirmed by his great admiration for Stothard's designs to "Robinson Crusoe." Leaving the Abbey choir, he became a Student in the Royal Academy in 1797, and soon after entered, as a pupil, the studio of John Hoppner, R.A., Lawrence's rival, and one of the most brilliant portrait painters of the English School. Hoppner himself had belonged to the choir of the Chapel Royal. In his twenty-first year, and while still living with his father, Callcott made his *début* at the Academy in 1799, with "540, Portrait of Miss Roberts." In 1801 he set up for himself in Leicester Square, and, with two portraits, exhibited his first landscape, "16, A View of Oxford." At this period, and for some years later, he continued to practise both branches of the art which are thus indicated, and contributed examples of each to the public galleries, including "A Heath, with Peasants," which was at the first exhibition of the British Institution in 1806. His landscapes took the fancy of amateurs by their brightness, clear pencilling, and simplicity; but students, such as Leslie, complained strongly that even Constable was overlooked in favour of the facile and genial Callcott. His "Windsor" of 1804 made a considerable impression. He had not exhibited more than fifteen pictures, including several of small pretensions, when, in the place of Owen, promoted, he was elected an A.R.A. in 1807. Some years before this he had returned to the Gravel Pits, and devoted most of his time to landscape painting. He crossed the Channel in 1807, and was in Wales in the following year. Later, he sent the large "Cow Boys" to the British Institution, to which gallery he frequently contributed. In 1810 he became a Royal Academician, in the place of Bartolozzi, deceased. In fact, the choice of the R.As. lay, in this instance, between (Sir) R. Westmacott and Callcott. His diploma picture is "Morning," which had been exhibited a few years before his promotion. He continued to send pictures to the Academy with almost complete regularity and increasing success. His amiable character and many accomplishments ensured Callcott a good reception in society; we find him on excellent terms with John Varley, Wilkie, Collins, Lawrence, Mulready, Linnell, and Constable. In 1813, David Wilkie "called on Mr. Callcott, and saw him engaged on a picture, which he is going through on a new and, I think, a very improved principle." This throws good light on Callcott's pictures and his pleasing facility. He was in Holland in, or shortly before, 1818; in 1826, we find Wilkie writing to his sister from Velletri:—"Tell Callcott from me, he ought on no account to delay seeing Italy; the composition and the colour are on an improved scale to anything in England for landscape painting." In 1827 he married Mrs. Maria Graham, daughter of Admiral Dundas, and widow of Captain Graham, who had travelled in Italy, India, and South America with her husband, and written various books of her experiences

and opinions, including a "Life of Nicholas Poussin," 1820, which is one of the most inchoate artistic biographies yet produced. After her marriage, she produced other works of superior character. A curious story concerning John Varley's practice of astrology has been related by the Messrs. Redgrave in their "Century of Painters." Varley asked Callcott to tell him his exact age, and, having obtained it, cast his nativity, sealed it up, and gave it to Mulready, with injunctions to keep it safe till Callcott was fifty years of age. The paper was, it is said, laid aside and forgotten, until Callcott, then in his fiftieth year, wrote to Mulready and invited him to his wedding. Mulready recollected Varley's sealed paper, took it to the feast and opened it in the presence of the company; the contents were "Callcott will remain single until his fiftieth year, and then will marry and go to Italy." The prophecy was very nearly, but not quite verified by the event. To Italy, moved by Wilkie's suggestions, Callcott and his bride proceeded, visiting Venice, Rome, Padua, and other cities, and Tyrol, and his wife found occasion to write on Giotto's Chapel, and "Rome in the Nineteenth Century." The pair returned home in 1828. In 1833 he produced a capital example, which has been deservedly admired, with the title of "Harvest in the Highlands." The figures in this work were painted by Sir Edwin Landseer. It was engraved in 1856 for the Art Union of London by Mr. H. T. Willmore. In 1837 Callcott's "Raphael and the Fornarina," a very graceful and agreeable picture (of which there are two versions) in which we trace the united influences of Eastlake and Italy, was at the Academy and made a great impression, to which we may ascribe the knighthood of the artist. This picture was, like its forerunner, engraved for and published by the Art Union of London. In 1840 he exhibited "Milton dictating to his Daughters." In 1842 Lady Callcott died. In 1844 the Queen appointed him Surveyor of the Royal Pictures; his health, never very robust, had become seriously impaired, and his increasing feebleness terminated in death, November 25, 1844. Few artists had a greater number of friends, or by universal kindness deserved a warmer regard than he; one of these friends described his career as of the most placid, happy and fortunate kind, resembling one of those softly illuminated and gently flowing rivers he often sympathetically painted. He was well known as a genial and homely host, at whose table many old friends occasionally met. The late Mr. Solomon Hart, R.A., whose satirical touches are often amusing, thus, without malice, described an entertainment given by his friend: "Callcott's dinners were of the simplest kind. They consisted of a boiled sole, a roast leg of mutton, and an apple pudding; or a fried sole, a roast leg of mutton, and an apple pudding. Two decanters of antique date, of port and sherry, flanked the viands."—*Vide* "Reminiscences," etc., p. 73.

Many of Callcott's pictures have obtained relatively large prices; thus, in 1861, "Southampton Water" brought 1,200 guineas; the "English Landscape, with cattle by Landseer," was sold in 1863 for 3,000 guineas; in 1865 it was re-sold for £2,000; and in 1883 it was again sold for £1,470. In 1882, "River Scene" realised £2,152; in 1886, "An Italian Landscape" fetched £1,050. These data, and many others of the same nature, are from Mr. G. Redford's book, soon to be published, on the "Sales of Pictures by Modern Painters."

Many of Callcott's pictures, besides those published by the Art Union, have been engraved. To the present writer his masterpiece seems to be the beautiful "Dead Calm on the Medway" (R.A. No. 81, 1820), belonging to the Earl of Durham, and now at Lambton Castle, Durham. "Launce and his Dog" has much spirit; several capital examples are in the National Gallery.

28 × 39 inches.

SIR DAVID WILKIE, R.A.

Born 1785; died 1841.

325. A COAST SCENE.

Lent by Sidney N. Castle, Esq.

For Wilkie, see No. 1.

9½ × 18 inches.

JAMES STARK.

Born 1794; died 1859.

326. THE GROVE.

Lent by A. Andrews, Esq.

A woody, Hobbima-like landscape, comprising oaks in their autumnal leafage; an alley under the trees is seen in a vista, and traversed by cattle, a woman and child. In the sky the large white clouds are brilliantly lit by the sun.

19½ × 27½ inches.

JOHN W. EWBANK.

Born 1779; died 1847.

327. TYNEMOUTH.

Lent by J. R. Finlay, Esq.

18 × 27 inches.

JULIUS CÆSAR IBBETSON.

Born 1759; died 1817.

328. A LANDSCAPE.

Lent by James Orrock, Esq.

12 × 14½ inches.

GEORGE CHAMBERS.

Born 1803; died 1840.

329. COAST SCENE.

Lent by Dr. Porteous.

For this artist see "Pier Head and Ships," No. 223, lent by Dr. Porteous.

9 X 12 inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

330. SHIPS AT A PIER.

Lent by Dr. Porteous.

R. P. Bonington was the son and grandson of successive Governors of the County Gaol at Nottingham. His father, losing his appointment through his irregularities, such as conversing with the prisoners on the "doctrines" of Tom Paine, and drunken and riotous conduct, was forced to resign; he then became a portrait-painter, married a Miss Parkes of Birmingham, and, with the aid of her friends, published a few coloured prints, while she set up a school for young ladies at Arnold, near Nottingham, where, on October 25, 1801, his son was born. After a few years the school was removed to Nottingham and settled in James Street. Mrs. Bonington taught the scholars, her husband acted as drawing-master, and the establishment thrived. The little boy drew, but, it is said, not remarkably well; it seems that a decided taste for dramatic performances indicated his future path to be in the theatre. At a friend's house he fitted up a stage, painted all the scenes, and diverted himself and his companions by acting as stage-manager. About 1816, when the boy was just fifteen years old, his father's "eccentricity" broke out again; friends were alarmed, scholars departed, and the father, accompanied by his wife and son, was compelled to remove to France. He had, it is related, "acted as a political mountebank" in a waggon in the Market Place at Nottingham, where he had harangued the mob on the virtues of Tom Paine's views and the wickedness of those who questioned them. It was during one of these performances that young Bonington and a youth named Hulse, a close friend of his, happened to pass. "Look at your father," said the latter. "Ah!" replied his companion, with tears in his eyes, "this is all I get by it," at the same time taking a solitary penny bun from his pocket to eat for his dinner, as symbolical of the low state of his fortunes. The father seems to have been a bad painter, a rash politician, and an indifferent husband and parent. The halcyon legends related by Allan Cunningham in his "Lives of the Painters," under "Bonington," have been denied, and it appears that—instead of teaching the son to love nature and leading him to improve himself in every way, as Cunningham, with

picturesque unction, stated he had done,—Bonington *père* had quite other views. Perhaps he had a "method" in his "madness." At any rate he seems to have crossed the Channel in haste, while his enemies said he had good or bad cause for doing so.

It was at a time when the newly developed process of making bobbin-net by machinery had come into vogue, and many persons expected to enrich themselves rapidly by its means. The demagogue no doubt understood the process, and we next hear of him in partnership with Messrs. Clarke and Webster having set up a factory for bobbin-net at Calais; this continued in their names till 1818, when Clarke retired, and his partners remained in the trade; they sold bobbin-net at a shop in the Rue Tournelle, Paris. "It was at this time," as Mr. Frederick Tayler, of the Society of Painters in Water Colours, informed the present writer, "that I first met R. P. Bonington. It was at the hotel at Calais; he was with the French landscape painter, Francia; at the same hotel was the engraver [S. W.] Reynolds, who engraved many of Sir Joshua's works. Bonington had been making studies in the neighbourhood of Calais, and so, finding myself so warm an admirer of his talents, we struck up a friendship, and agreed to take lodgings together in Paris. This we did, and studied together in the Louvre and at home, painting night and day. After a time, we took a house with a painting room for horses, which had belonged to Horace Vernet. Here we had not been long before Bonington was seized with a longing to see Rome and make some studies in the Vatican, and I was left to take care of the house and his pictures, when an accident occurred which placed them in considerable danger. I was painting the portrait of a horse of Lord Henry Seymour, when suddenly the French cook entered the room, bearing a set of *couverts* on his head: this so frightened the horse, that he broke from the lad who held him and dashed at full speed round the room, kicking out in all directions, to the great danger of Bonington's pictures, which were placed on the ground. A favourite pointer dog of mine left the room at full speed, and I never could hear any tidings of it afterwards. Some time after this Bonington returned from Rome, bringing some fine studies made in the Vatican, etc., and I left Paris and went to Scotland. While there, I heard to my great regret, that Bonington had had a sunstroke while painting in a boat on the Seine, and from this, alas! he never recovered." So far we are indebted to the memory of Mr. Frederick Tayler.

It is known that, while he was settled in Paris, R. P. Bonington was encouraged to study in the Louvre, where his skill was already so great as to evoke the admiration of all who saw him at work. Delacroix, in a letter to Théophile Silvestre, described how he met the lad, who could not have been more than sixteen or seventeen years of age. "I had occasion," wrote the great master, "to make copies of pictures in the Louvre. Very young myself, I encountered there '*un grand enfant de quinze à seize ans,*' who made copies in water colours of the great masters. '*Ces aquarelles étaient déjà majestueuses et pleines d'une verve, qui contrastait avec son apparence tranquille.*'" Water-colour painting, as Delacroix mentioned in another letter, was then "*une nouveauté anglaise.*" See notes condensed from French contemporary journals by Mrs. Heaton to Cunningham's "Lives," 1879, ii., pp. 327 and 331. About this time, Bonington

became a student in the École des Beaux-Arts, and he entered the *atelier* of Baron Gros, with whom, because he would not obey the rigid regulations then in force at that place, the pupil was soon at variance to such an extent that he was expelled. He continued to work from the living model in the École. There can be little doubt that Bonington's true masters in figure painting were Paolo Veronese and "the life." Probably that taste for picturesque costume and showy stage effects which is indicated by his boyish theatrical exercises in the friend's house at Nottingham, had developed into splendour and fine taste while he was studying Venetian pictures in the Louvre. It is said (but the statement has been denied) that Gros, who had turned Bonington out of his *atelier*, eventually did him justice, recalled him, and, in the presence of all his pupils, "praised his fine talents, which no one had directed, and begged that he would have the goodness to become one of the ornaments of his school." It is evident that Bonington, who painted much out of doors, adapted the views and principles of Veronese to the representation of nature in landscape, as well as in figures.

Bonington first exhibited at the Salon in 1822, when he contributed two water-colours entitled "A View of Lillebonne," and "A View at La Havre. For these works he received a premium of 430 francs from the Société des Amis des Arts. It is evident by the titles of his pictures that he worked most frequently and happily at the sea coasts, and on the French rivers. His success was prodigious, everything he did was bought with avidity. For a marine subject a gold medal was awarded to him at the same time, 1825, that Constable and Copley Fielding obtained similar distinctions, and Sir T. Lawrence was made a Knight of the Legion of Honour. It is to this sojourn in Paris Mr. Frederick Tayler's communication above quoted refers. "Having acquired fame and money in Paris," says Cunningham, "he [Bonington] resolved to travel into Italy, and of all the cities of that rich region, Venice was the favourite of his pencil." He was enraptured with the still undegraded City of the Sea, which was then in much the same condition that Turner, James Holland, and others found it. This was long before Mr. Ruskin "discovered Turner," and insisted on the beauty of the sea capital. Bonington worked chiefly from sketches made in water colours on a small scale, but occasionally he used oil. He did not remain long in Italy, but returned to Paris, and continued to paint there. Among his numerous works produced at this time are lithographs of great spirit, energy and beauty; likewise engravings. None of these things are valuable as topographical documents; they are really exercises and studies in colour fruits of research in the mysteries and charms of light and air, picturesque arrangements and delightful romances of the brush; charming us with their sentiment, sometimes instinct with ideal dignity, and a fine strain of poetry which is not the less choice because it has a soupçon of the glamour of the stage, in respect to which it never offends.

Although already great on the Continent, Bonington had remained unknown in London until the Spring of 1826, when two pictures of his appeared at the British Institution as

"242, French Coast Scenery," and "256, French Coast, with Fishermen." The newspaper critics of that date must have been poor judges of style, for one of them actually attributed these brilliant examples to the comparatively tame W. Collins, R.A., the then most popular painter of landscapes with figures. The critic had to apologise for his error, and he did so, not ungracefully, by contending that he could not have paid the stranger-painter a greater compliment. Bonington's address was 9, Constitution Row, Gray's Inn Road, probably the home of a comrade; it is not probable the successful artist lived in such a place. His Paris address was, and had for some time been, Rue St. Lazare, 32, where Horace Vernet had been quartered.

The impression made by these pictures was nearly equal to that experienced by the French when Constable appeared in Paris, and his influence, working with those of Delacroix and Bonington in diverse ways to one end, almost revolutionized the art of modern France. How great was the impression made by Bonington's advent in London, may be guessed by those who learn that the leading pictures at the British Institution in 1826, were Hayter's "Trial of Lord William Russell," Mulready's "Convalescent from Waterloo," the Brothers Foggo's "Entombment of Christ," John Martin's "The Deluge," Etty's "Woman pleading for the Vanquished," and minor productions by James Ward, Northcote, Vincent, Reinagle, Nasmyth, Boxall, Westall, Heaphy, Stanfield, G. S. Newton, Haydon, Lance, Danby, Linnell, J. F. Lewis, W. Linton, and William Ross.

In 1827 Bonington was in England for a short time, and exhibited at the Academy "Scene on the French Coast." In 1828 he sent to the same place his famous "Henry the Third of France," surrounded by his dogs and other pets, "Coast Scene," and "The Grand Canal." His address was 29, Tottenham Street, Tottenham Court Road. His success was greater than ever with the connoisseurs, but the Hanging Committee of the Academy placed "Henry the Third" near the floor, and incurred newspaper censures on that account. Bonington, whose health had been giving way for some time, although he did not seem to notice the fact, returned to Paris, where, while sketching on the Seine, he incurred a sunstroke, with its attendant fever, from which he seemingly, but not in reality, recovered; his constitution soon shewed signs of breaking up, and his appearance, indicating rapid consumption, was greatly changed for the worse. In order to obtain the advice of the notorious St. John Long, then greatly in vogue as a physician, our painter, feeling that his case was desperate, returned to London in September, 1828. On the 23rd of that month he died, aged 27, at the house of Messrs. Dixon and Barnet, 29, Tottenham Street, as above. He was buried on the 23th following, in a vault of St. James's Church, Pentonville, his remains being attended by a numerous assemblage of private friends; Sir T. Lawrence, the President, and H. Howard, the Secretary of the Royal Academy, and G. F. Robson and A. Pugin, on behalf of the Society of Painters in Water Colours, were likewise present. His "Turk reposing" was No. 58 at the British Institution in 1829. "The personal appearance of Bonington was singular and striking, bespeaking the man of genius most strongly; his figure was finely proportioned, in height about five feet eleven; his eyes, dark and penetrating, were overshadowed by brows thick and reflecting; the forehead square and lofty, the nose long and of

Grecian mould; and the mouth evidence of mildness and resolution; the general expression of his face was thoughtfulness, approaching melancholy."

His "Column of St. Mark" is in the National Gallery; his "François 1^{er}. et la Duchesse d'Etampes" is in the Louvre.

14½ × 10½ inches.

JOHN CROME (THE ELDER).

Born 1769; died 1821.

331. A FLINT.

Lent by T. Woolner, Esq., R.A.

A large flint lies in the foreground of the picture; behind it is a gravel pit, and, beyond that, the verdurous ridge of Mousehold Heath, and a grey sky.

Painted in reply to a challenge given by Mr. Stone, an architect of Norwich, and friend of Crome, who defied the artist to paint anything bearing on his name which should possess pictorial qualities. Crome immediately sent into the garden for a flint, and depicted it thus upon the spot.

For Crome, see No. 76.

9 × 12 inches.

GEORGE CHAMBERS.

Born 1803; died 1840.

332. SHIPS BECALMED.

Lent by Dr. Porteous.

For a biography of this artist see "Pier Head and Ships," No. 223, lent by Dr. Porteous.
20½ × 28 inches.

ANDREW WILSON.

Born 1780; died 1848.

333. AN OLD MILL.

Lent by Sir Wm. Fettes Douglas.

15 × 23½ inches.

THOMAS BARKER (OF BATH).

Born 1769; died 1847.

334. A LANDSCAPE.

Lent by Richard Gibbs, Esq.

For Barker, see No. 193.

8½ × 11 inches.

JOHN CONSTABLE, R.A.

Born 1776, died 1837.

335. STUDY.

Lent by James Orrock, Esq.

For a biography of this artist see "Salisbury Meadows," No. 142, lent by T. Ashton, Esq.
7 × 10 inches.

RICHARD PARKES BONINGTON.

Born 1801; died 1828.

336. CHILDREN RESTING.

Lent by James Orrock, Esq.

For a biography of this artist, see "Ships at a Pier," No. 330, lent by Dr. Porteous.
6½ × 10 inches.

JOHN CONSTABLE, R.A.

Born 1776; died 1837.

337. A LANDSCAPE.

Lent by H. Waring, Esq.

For Constable, see No. 142.
6 × 8½ inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

338. A LANDSCAPE, WITH A SUNLIT PLAIN.

Lent by Sir Clare Ford.

For Wilson, see Nos. 94 and 128.
13 × 16 inches.

RICHARD WILSON, R.A.

Born 1714; died 1782.

339. GIPSIES NEAR ROME.

Lent by Sir Clare Ford.

For Wilson, see Nos. 94 and 128.
13 × 16½ inches.

WILLIAM FREDERICK WITHERINGTON, R.A.

Born 1785; died 1865.

340. THE OLD OAK INN.

Lent by John Cleland, Esq.

16½ × 28 inches.

GEORGE MORLAND.

Born 1763; died 1804.

341. THE BONNIE FISHWIFE.

Lent by Thomas Hardcastle, Esq.

17 × 21 inches.

GEORGE MORLAND.

Born 1763; died 1804.

342. SELLING FISH.

Lent by Thomas Hardcastle, Esq.

17¼ × 21 inches.



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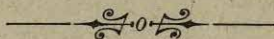
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